

THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JUNE, 1913

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Vol. XXXVI. No. 142







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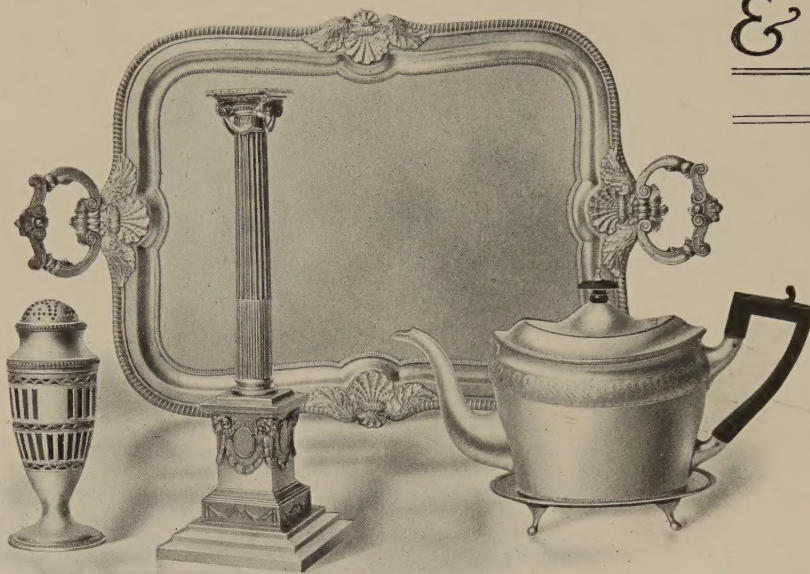
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TELEGRAMS—NOVEDAD REG.

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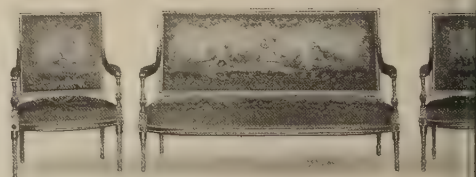
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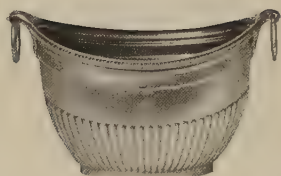
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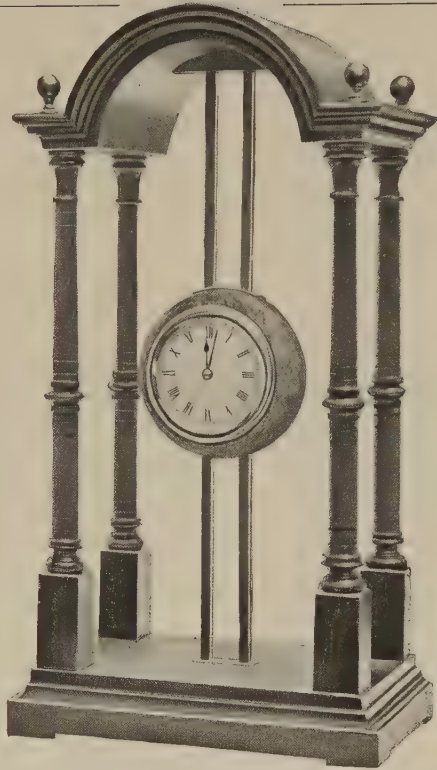
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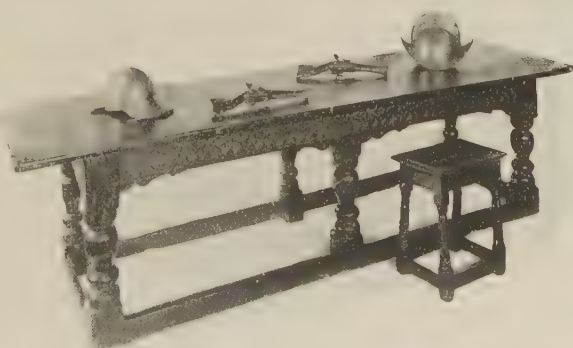
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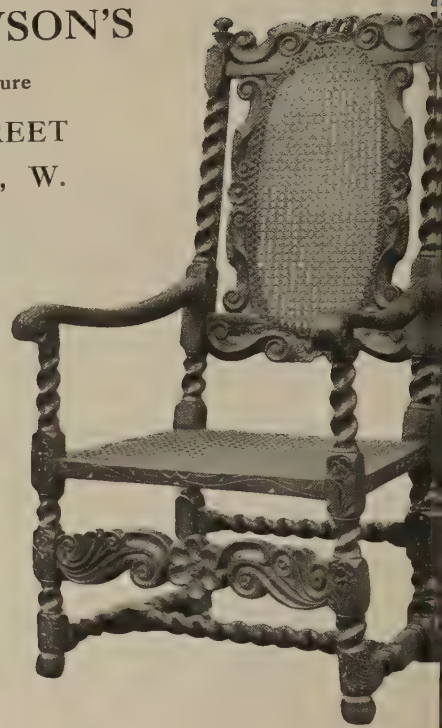
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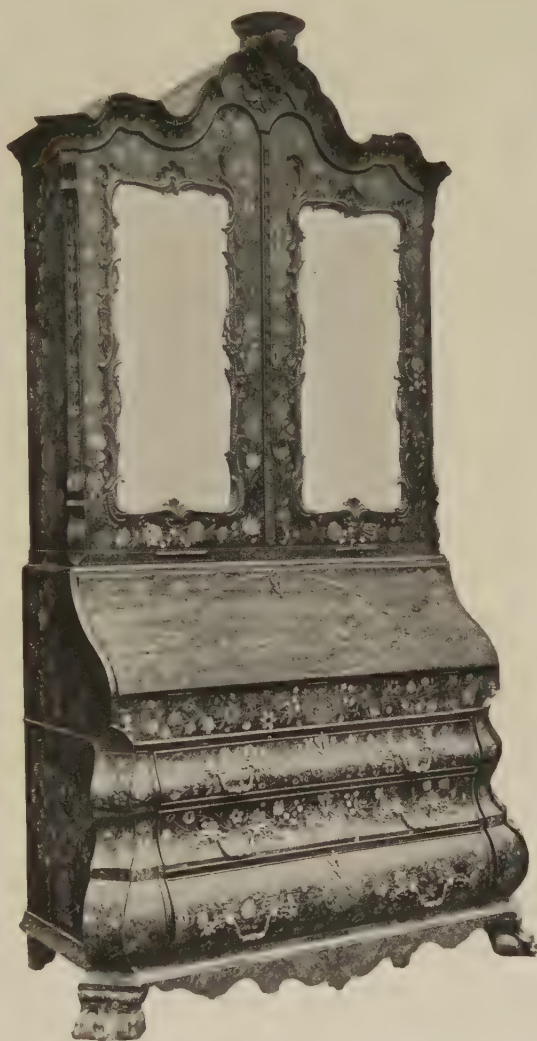
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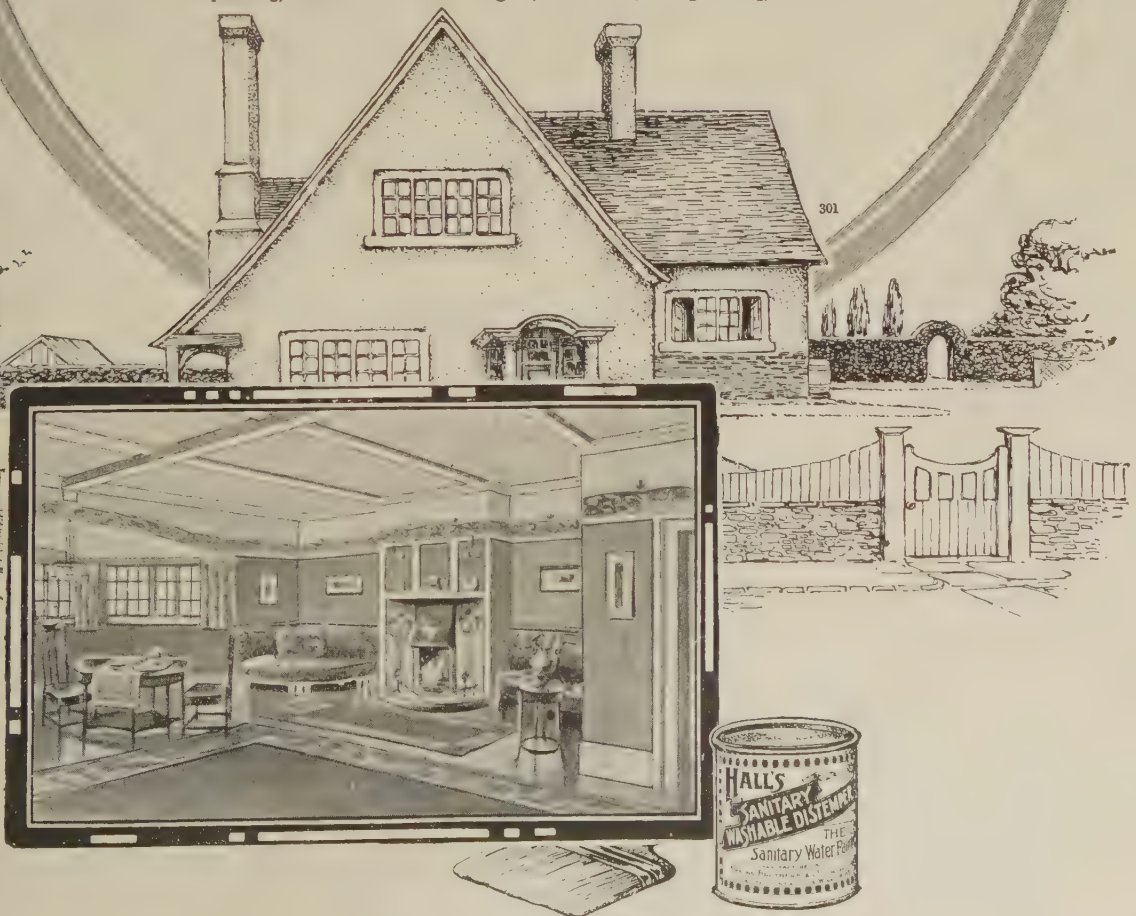
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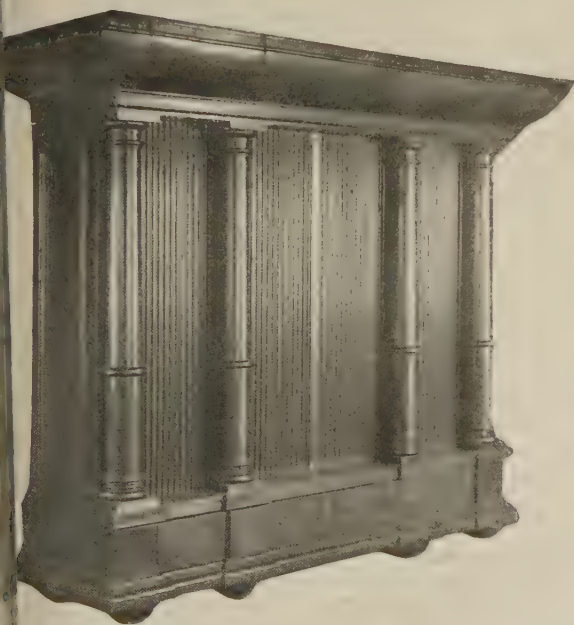


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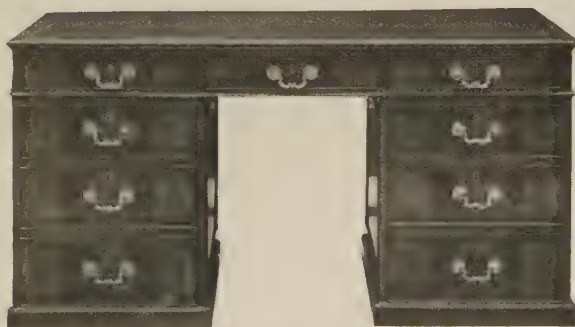


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## The Connoisseur REGISTER

Continued from  
Page IV.

**Private Portrait, "Jan Petters," by Rembrandt,** 1637. Offer invited. No agents. [No. R5,911]

**Prints by and after J. H. Mortimer (1741-79).**—Buy, sell, or exchange to complete set. [No. R5,912]

**Four Exquisite Water-Colours by Dell (Early Victorian).**—What offers? [No. R5,913]

**For Sale.—Old Persian Celadon Dish.** [No. R5,914]

**Baxter Prints.**—*Parting Look, Letter-Box, Summer, Winter, Victoria* (large), *Mountain Stream, Fruit Girl*, Cabinet Paintings for sale. [No. R5,915]

**Tudor Period Silk Brocade Evening Dress.**—Eight colours; beautiful floral design, including Tudor rose. Well preserved. Unique specimen. Photo. [No. R5,916]

**Valuable Goffriller Violoncello.**—Guaranteed Hart. Beautiful tone. £220. [No. R5,917]

**Suit of Armour for Decorative Purposes.**—£5. [No. R5,918]

**Louis XV. Carved Oak Armoire.**—Fine specimen. [No. R5,919]

**Part fine Collection Japanese Ivory Carvings, Silver and Lac Work for sale.** [No. R5,920]

**Fifteen Early Victorian Water-colour Portraits by Thomas Overton, R.A., for sale.** Photos sent. [No. R5,921]

**For Sale.—Gold Repeating Watch, by Quare,** given to James II. by William of Orange. Perfect condition. No dealers. [No. R5,922]

**Genuine signed Painting, by Millais, for sale.** [No. R5,923]

**Picture for Sale.—Oil Painting by old Dutch Master,** 17th-century Painting (Biblical subject), *Temptation in the Wilderness*. [No. R5,924]

**Pedestal Sideboard, Georgian Jaded Mahogany, and Set of Eight Old English Chairs,** £21, London. No dealers. [No. R5,925]

**For Sale.—Old Farmhouse Furniture,** cheap; suitable for week-end cottage. [No. R5,926]

**Wanted.—Old Stick Handles,** gold and enamelled silver. [No. R5,927]

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**Chinese Panel Embroidery,** 15 ft. by 11 ft., Terracotta Royal Palace, Emperor, Empress, and Ministers, richly embroidered gold thread and silk; five clawed dragons, animals, etc., on rich red cloth, lined. Very valuable. [No. R5,929]

Continued on Page

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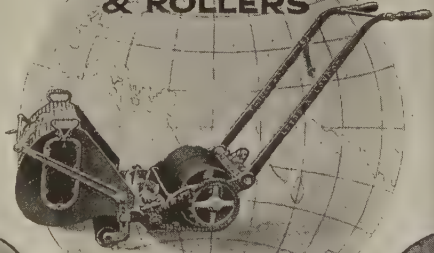
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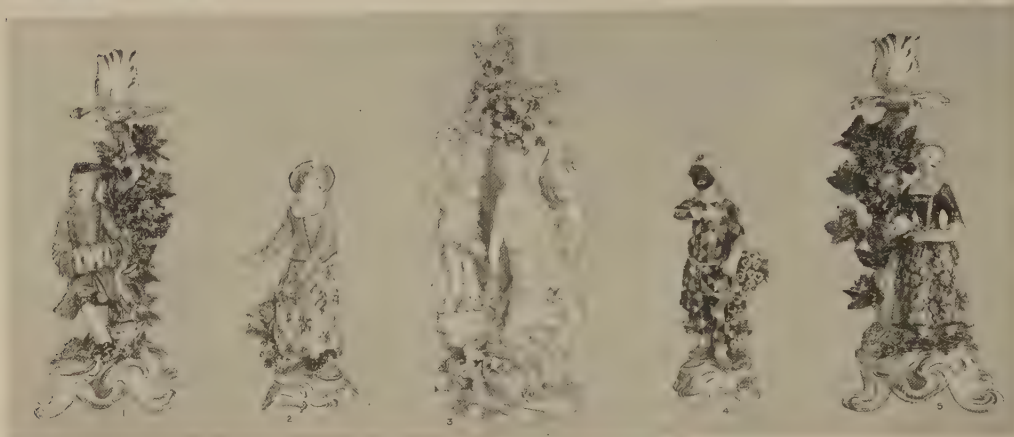
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THE CITY HALL

## The City and County Borough of Cardiff Part II.

By Leonard Willoughby

THOUGH the municipal buildings of the city of Cardiff are amongst the finest of their kind in the world, still there does not appear to be any evidence of the records of any silver plate having belonged to the Corporation prior to the loving cup presented in 1891 by the late Marquis of Bute. At the present time the Corporation own, in addition to the Lord Mayor's and Lady Mayoress's gold chains and the Lord Mayor's badge, the loving cup, a silver epergne, a monteith, some coronation plate, consisting of a epergne, tea urn and salver, candelabra, centrepiece

1891, and the maker's name, James Crichton & Co. It stands 32 inches high, and is of silver-gilt, ornamented with shields of fine gold and jewelled with diamonds, sapphires, amethysts, rubies, emeralds, carbuncles, and aquamarines. On the base are three enamelled figures representing the three local rivers—Taff, Ely, and Rumney. Each figure represents a river-god with an urn, from which flows a stream of water. The figures are seated among water-lilies, the flowers being wrought in white enamel with diamond centres, and the leaves in green enamel. Around the



THREE VIEWS OF THE LORD MAYOR'S THUMB RING

epergnes, and the Lord Mayor's ring. The most valuable of all these is the loving cup, illustrated on page 25 of the January number, which weighs 1 lb. 5 oz. 5 dwt. It bears the Edinburgh date-letter

stem between the base and the cup is coiled the red dragon of Wales, studded with rubies and carbuncles, the claws being set with diamonds, while the eyes are emeralds. There are two shields with the arms

of the donor and of the town enamelled. It has two handles, modelled in the Florentine style, with winged figures, and pendant from each handle is a large amethyst. The cover is surmounted by a female figure wearing a mural crown set with diamonds, the face, hands, and feet being in flesh-coloured enamel. The right foot rests on a representation of a block of coal, and the left hand grasps a ship's rudder. At its feet is a figure of Sabrina, the goddess of the river Severn, seated among water-lilies. The whole is emblematic of Cardiff and its position as a coal shipping port. This magnificent cup cost over £3,000. In 1896 certain alterations and additions were made to the figure of the red dragon, which forms the stem of the cup, by the mounting of a large number of spinel rubies and carbuncles, and the re-enamelling of the stem. This greatly added to the artistic appearance of the cup, and cost Lord Bute an additional £100. The oldest piece of plate is the jardinière, or monteith, presented by Alderman Brain, mayor 1899-1900. This is 9½ inches



TWELFTH-CENTURY SILVER CHALICE



BASE OF ABOVE CHALICE, WITH INSCRIPTION

high, 28½ inches length, and 15½ inches in width. weight is 324 15 dwt., and it bears the plate-mark 1786. It is in the form of an elliptical monteith, a variety of punch-bowl very fashionable between the years 1689 and 1720. Its name (monteith) is that of its inventor, a gentleman remarkable for wearing a scalloped coat, scalloped as the edge of this vessel, the indentations of which were provided for holding glasses or cups when the bowl was brought into the room.

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The bowl bears on either side an elegant elliptical panel 8 inches by 4 inches. In one of them Neptune (attended by a triton blowing his conch horn, a cupid bearing a torch which emits smoke) drives sea-horses through rough waves to meet his bride. On the opposite panel the bride is seen driving her dolphins through the sea attended by a nereid and her attendant by a triton. The rim of the bowl is thickened by a band of foliated scroll-work.



# *The City and County Borough of Cardiff*



TWELFTH-CENTURY SILVER PATEN

handles are formed of youthful figures, merging the loins into foliage and scrolls, by which, together with conventional wings, they are attached to the sides of the vessel in bold projection. The body rests on four dragonesque feet about 4 inches high. The silver epergne, which was formerly the property of Charles X. of France, when he was exiled and living at Holyrood Palace (1830), weighs 166 oz. 10 dwts. It bears the Sheffield plate-mark for 1820, and is engraved with the old arms of Cardiff. It



SILVER PLATE ON THE KENFIG MACE

consists of a truncate equilaterally triangular base with concave sides, from which ascend a central stem and three curvilinear foliated branches. On these are three figures of Pomona bearing baskets of fruit and flowers, and supporting a shield, the lower member of which is richly embellished with flowers, fruit, and foliage. This was presented by Sir Thomas Morel on November 9,



THE KENFIG MACE

1899, in commemoration of his mayoralty. The silver epergne, tea urn and salver presented to the Corporation by Alderman Beaven in 1901 were purchased to commemorate the coronation of King Edward VII. The epergne is oval in form, with four branches, and has a band of cast scroll-work in relief on burnished field supported on four winged



CARVED SPOONS, PECULIAR TO WALES

female figures, with one large cut-glass centre dish and four smaller dishes. The epergne is  $12\frac{1}{2}$  inches high, and bears the London hall-mark 1808. This stands on a silver plateau, with alternate pecten and honey-suckle cresting and winged claw feet, with mirror bottom. This is 30 inches by 19 inches, and bears the London hall-mark 1814. The weight of the epergne

is 149 oz. 5 dwt., and the plateau, including plate-glass, 543 oz. An 1828 silver tea urn, on square base, scroll feet, melon shape, richly chased with acanthus leaves and flowers on a matted ground, with shell and scroll border, stands 15 inches high,

and weighs 171 oz. 7 dwt. This bears the London hall-mark 1828. The silver salver, with beaded border on ball-and-claw feet, bears the London mark 1775. It is 16 inches in diameter, and weighs 60 oz. 12 dwt. This is a charming piece of plate and in very good taste. The candelabra presented by Alderman Sir William Crossman in commemoration

of the visit of their Majesty King Edward and Queen Alexandra connects with the closing of Queen Alexandra dock, 1907, are important works. Each has lights of angular shape and there are three statues



MILKMAIDS' GREASE-HORNS



## *The City and County Borough of Cardiff*

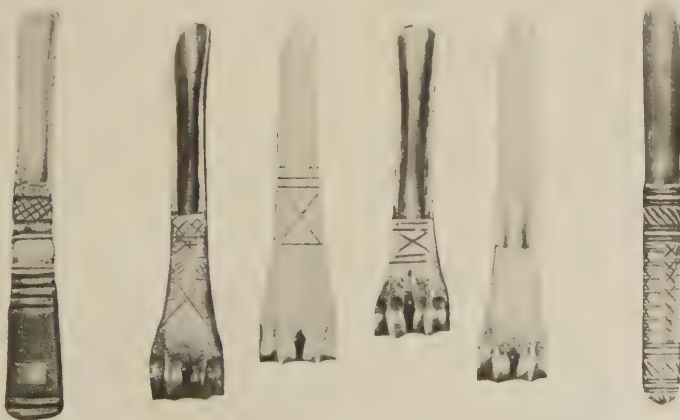


CARVED SPOONS

sically draped, representing on one Faith, Hope, Charity, and on the other Industry, Commerce, Shipping. They are 27 inches high, and the pair weigh 433 oz. 5 dwt. These candelabra are designed in the style of the period of Louis Quatorze (1638-1715), with certain modifications. The centrepiece and epergnes in silver-gilt, presented to the Corporation by Alderman Charles Bird, are to commemorate the coronation of King George V. The Queen Mary, and the figure of the Prince of Wales, Carnarvon

Castle, 1911. The centrepiece is 27½ inches high, and weighs 328 oz. 2¼ dwt. The date-letter is 1876, and the maker Stephen Smith, London. The side epergnes have seated figures of Britannia and Neptune, and upon the three projecting feet of the plinth are dolphins entwined around a trident. The Neptune

stand is 29 inches high, and weighs 171 oz. 17¾ dwt. The Britannia epergne is 28 inches high, and weighs 171 oz. 16¾ dwt. The Lord Mayor's thumb-ring was also presented by Alderman Bird, the design consisting of two



BONE APPLE-SCOOPS



GAUFFERING STACK FOR CRIMPING LACE

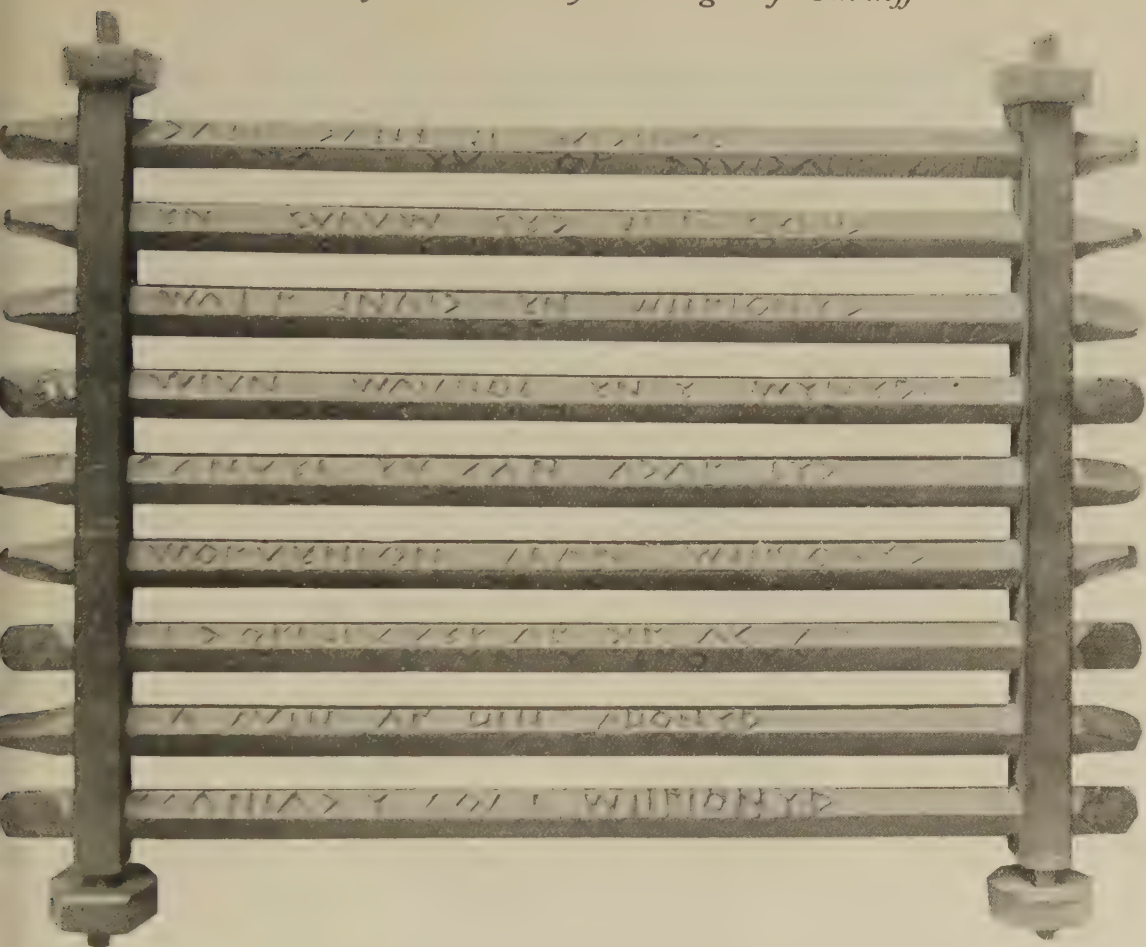
dragons passant for Wales, surrounding the body of the ring, executed in very high relief in gold, supporting a bezil charged with a Tudor rose, the seal of the city. The dragons are backed with white enamel, and have brilliants inset as eyes. To avoid monotony of colour in the signet, which is one inch in diameter, the heraldic white and red of the Tudor rose is given by the selection of a sardonyx, having a white and a rose-coloured layer, upon which the central rose is sculptured in white, while the surrounding petals are sunk into the red band. The remaining white margin shows a motto in Welsh, also sunk in the red band: "NA. WNELOCH DDIM MEWN BYRBWYLL," meaning "Do nothing rashly." Surmounting the seal rises the crest of the city—the three plumes of the Prince of Wales, granted by special royal favour, shared by no other city. These are in white enamel, and rise from a golden mural crown, together with the heraldic difference of a rose and green leaves, also in coloured enamels. The dimensions of the ring are  $1\frac{3}{4}$  inches across head of

ring and  $\frac{5}{8}$  inch across shoulder. The weight of Welsh gold, which is from the Gwyn mines in county of Merioneth, is 2 oz. 9 dwt. 22 grains. It was this mine which furnished gold for part of the regalia of the Prince of Wales.

It will be remembered that King George and Queen Mary paid a visit to Cardiff, extending their stay to four days. This in itself was a most singular honour to the city, and perhaps it was their Majesties' desire to make up to Cardiff for the investiture of the Prince of Wales being held elsewhere than in the metropolis of Wales. Among the functions which their Majesties attended was the laying of the stone of the National Museum of Wales. This building adjoins the City Hall, and when completed the three splendid buildings of the City Hall, Law Courts, and National Museum will form a frontage of magnificent public buildings which will far outvie those of any city in the world. These three white palaces are unique both inside and outside, and Cardiff may well be proud of owning



## The City and County Borough of Cardiff



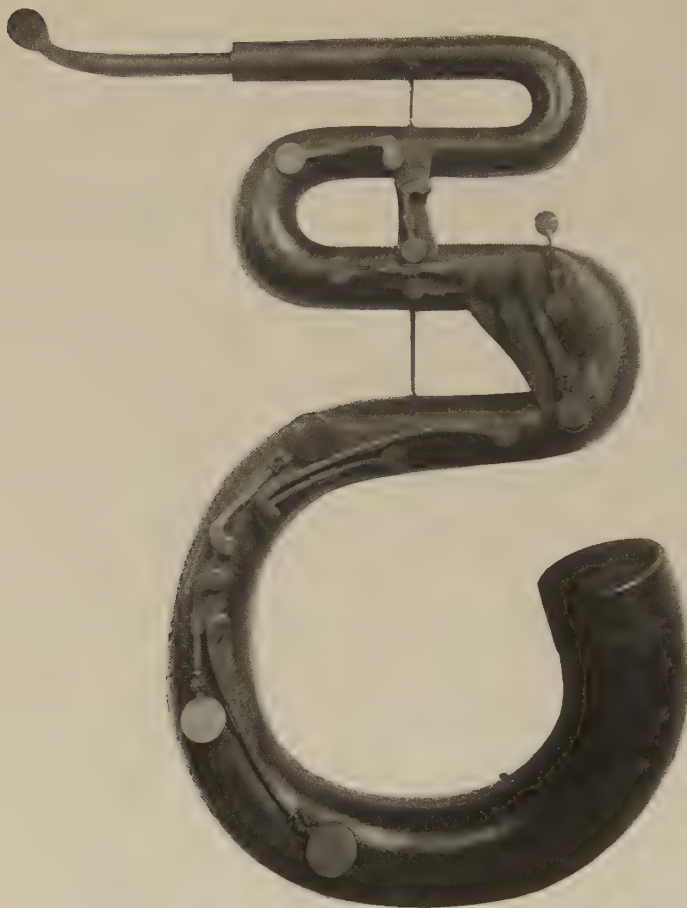
A NINE-BAR PEITHYNEN

autiful pieces of architecture. When the museum finished and stocked with the treasures of Wales, will be one of the most interesting collections side of the London museums. Thanks to the courtesy of the Director of the Museum, Dr. Hoyle, am able to give an illustration of a most valuable twelfth-century chalice and paten. These were deposited by King George V., and were originally discovered near Dolgelly in the year 1890. The circumstances of the find were as follows:—While the men were returning from their work across a wet and unfrequented track near Dolgelly, one of them perceived what appeared to be a plate embedded in the rock. After some trouble they loosened it from its resting-place and carried it home, when it was found, after considerable washing and scraping, to be a gilt plate. Upon the assumption that this was the only article to be found, they prosecuted a search, with the result that a vase-shaped substance was brought to light. The metal was incrustated, and found, by nearly two inches of vegetable matter. The spot is the ancient monastery of Llanelltyd, and it is assumed that the vessels must at one time

have belonged to the monks who, during the reign of King Henry VIII., buried them in the place where they were discovered. The articles passed into private hands and disappeared for a time; the Crown was thus unable to establish that they were treasure-trove. In March, 1892, they were sold at Christie's for £710 to a dealer, and by him sold to Baron John Henry Schröder for £3,000. On learning of the sale, the Treasury claimed them as treasure-trove. An arrangement, however, was made under which the Baron undertook to bequeath the articles to the Crown, provided he was allowed to retain possession during his lifetime.

Another interesting discovery is that of the Kenfig mace, which was recently discovered in the possession of, so I am informed, an innkeeper. He has parted with the original to the Museum, agreeing to take in return a replica of it. This most interesting addition is referred to in a work entitled *The Buried City of Kenfig*, published by Fisher, Unwin & Co., which is well worth reading.

It is not possible to give an unlimited number of the treasures collected in the museum, but as one or



THE SERPENT INSTRUMENT, SAID TO BE PLAYED IN THE ORCHESTRA OF ST. JOHN'S CHURCH, CARDIFF  
EARLY EIGHTEENTH CENTURY IT IS MADE OF PAPIER MACHÉ, WITH BRASS BINDINGS AND KEYS

two of the articles are quaint and typical of Wales, I give them. One of these is a Peithynen, or Coelbren, or Llyfr Pren, "Book of Tree." This consists of revolvable bars or sticks, usually four-sided, but occasionally three or six-sided. The lettering on the faces of the bars is cut with a knife. The characters were the ordinary Roman capitals, but as they were formed of notches, the curved strokes were angular. The alphabet may be described as an angulated form of the ordinary. Each face of the bar represents a line of writing, so a coelbren of ten square bars=fifty lines. In reading, the four lines of the first bar are consecutively read, then the next bar, and so on. Many of these had only the alphabet or numerals, and were used in schools rather than for literary purposes, some of them having the Lord's Prayer cut on them. There is also a good example of a gaufering stack for crimping lace in the National Museum, of which I give an illustration.

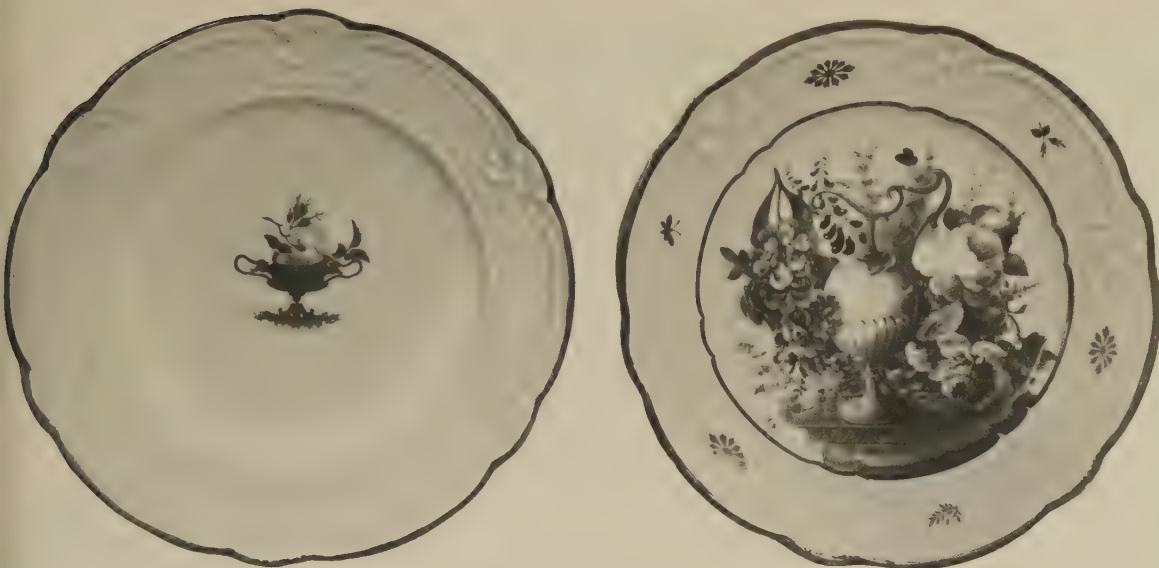
In the Cardiff Museum, which will merge into the National Museum when it is finished, are many examples of Welsh porcelain and art treasures.

Amongst the curiosities are a collection of carved wooden spoons, seen in most parts of Wales usually hanging beside the fireplace in cottage or farm, called "betrothal" spoons, but I gather that in some districts their gift was not confined to engaged girls. It was the custom for the young men to make them for the girls they admired—hence that the village girl was the recipient of many. Still there is little doubt that the gift followed upon engagement. In some times the spoon was symbolic of housekeeping—"house spooning." But these carved wooden spoons seem to have been peculiar to Wales. The reason may be this—Wales was a poor and backward country, and even now wooden spoons and other utensils are much in vogue. As any young man with a fair amount of cleverness and a sharp pocket-knife could make a carved spoon, this will account for the custom.

The earlier examples approximate to the modern spoons—whether of silver, pewter, or wood—of old time, the "betrothal" spoons only being differentiated by their symbolic hearts and chip-carving. But all handles were the only appropriate parts for decoration.



## *The City and County Borough of Cardiff*



NANTGARW PORCELAIN PLATES

These in the course of time were expanded so as to provide a larger field; and the double steles or (and) bowls are obviously equivalent to "we two are one." The few examples given are selected from a large number in the Welsh Museum.

Apple-scoops were in common use up to half a century ago, especially in the apple-growing West. Probably they are still used here and there by old people. The scoop not only scraped the inside of the apple, but served as a spoon to convey the pulp to the mouth. They were regularly to be seen in the Worcestershire cottages. The commoner (as the

three in the middle) were made from the metacarpal of a sheep; the better were of ivory and silver.

The three milkmaids' grease-horns, like the carved spoons, were made by the lads for their lady-loves. These contained grease or butter, the milkmaids dipping their fingers in before commencing to milk. This prevented causing any soreness to the cows in cold and frosty weather.

There are some good specimens of Nantgarw, and of this two plates are particularly fine work. The decoration of that on the left is a moss-rose in a green urn, very delicately and finely painted. It is a piece



SWANSEA PORCELAIN TEAPOT



SILVER EPERGNE AND STAND, 1808

(or a duplicate from) of a service made for the Prince Regent. In this service each rose was different. Although the decoration is simple, it is a superb piece of porcelain, with a smooth, glassy surface and free from any blemish (which is rarely the case with Nantgarw).

The decoration of the other plate is by Thomas

effect of the whole is generally rich and vigorous, not only in the drawing, but in the colours. On the other hand, much of his work is slight, and even slovenly executed.

Of the Swansea ware there are also several beautiful examples, especially a teapot. This may be classed



SILVER EPERGNE, 1820

Pardoe, who greatly excelled in flower-painting. It represents his best work. He was evidently a rapid painter, and although his details are usually dashed in without any attempt at fine delineation, the general

as one of the finer products of Swansea, both in painting and glaze, and decoration. The latter is very delicately rendered, and much of it is in gold.

A miniature of a Druid amongst the oaks, painted





SILVER SALVER, 1775

PURCHASED TO COMMEMORATE THE CORONATION OF HIS MAJESTY  
KING EDWARD VII. AND QUEEN ALEXANDRA



ARDINIÈRE OR MONTEITH, 1786

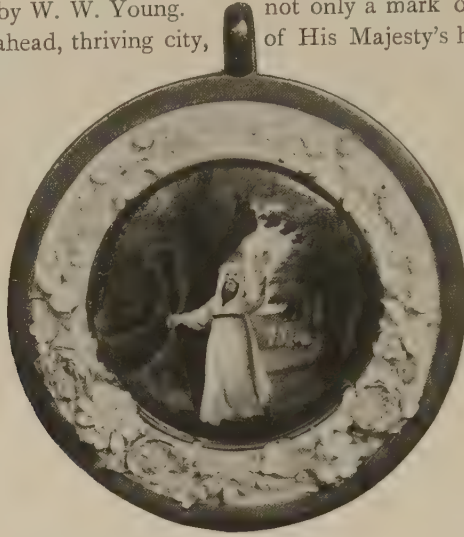
PRESENTED TO THE CORPORATION OF CARDIFF BY ALDERMAN BRAIN, J.P.,  
IN COMMEMORATION OF HIS MAYORALTY, 1899-1900

## *The Connoisseur*

on porcelain, is attractive. Modelled work, however, was not much essayed at Swansea or Nantgarw. The painting is carefully executed and full of fine detail. It has been suggested that it was by W. W. Young.

Cardiff to-day is a wealthy, go-ahead, thriving city,

chief magistrate in Sir John Courtis. The honour of knighthood which King George graciously conferred on the Lord Mayor on the occasion of his visit was not only a mark of personal distinction, but a token of His Majesty's high appreciation of all the citizen



SWANSEA PORCELAIN MEDALLION, 1817

with an intelligent Corporation, which lays out its money wisely and well. It is quite marvellous the way in which the population has grown in a hundred years, and now to-day it is one of the most important and well-governed centres in the kingdom. It was fortunate, too, in having last year in particular its

have done both in commerce and perseverance. Their clear, sound common sense has won for the city great distinction, whilst their love for music and art, and their intense loyalty to their Sovereign, mark the citizens of Cardiff as leaders, rather than followers in all that tends for the weal of the country.



SILVER TEA-URN, 1828





MINIATURE PORTRAIT OF GENERAL FAIRFAX  
BY JEAN PETITOT THE ELDER  
*In the possession of the Rev. A. J. Goldie Curwen*



MINIATURE PORTRAIT  
ARTIST AND SUBJECT UNKNOWN  
*In the possession of the Rev. A. J. Goldie Curwen*







# Coins and Medals

## The Milled Silver Coinage of England

By Grant R. Francis

PROBABLY there has never existed a better opportunity for commencing the acquirement of any kind of collection that has an educational and historic value at exceptionally low prices, and that can always be relied upon to realise at least the full amount that has been expended upon it, than is presented at the present time by the regal silver coinages of England from the date of the permanent change in the process of coining, when the mill and screw finally ousted the old hammered process, in the year 1662.

Why this particular branch of collecting has been

to secure really representative specimens of either are far beyond the limits of a moderate purse.

Having thus discounted the possible storm of protest from collectors of "Baxters" or Old English porcelain that I foresee my opening remarks may occasion, I venture for a moment to pursue my comparisons. What is there, for instance, in a square inch of printed paper which never possessed any greater intrinsic value than *one penny*, that has inflated the price of a specimen which has fulfilled its destiny, and consequently entirely lost the slight intrinsic value it ever possessed, into well over £1,000? Its rarity!



CROWN OF ELIZABETH



SPECIMEN IN THE AUTHOR'S CABINET

long and so persistently neglected it is very hard to determine, when such much more perishable subjects as postage stamps, china, prints, and a dozen other favourites of the connoisseur are sought after with such avidity that the prices which have to be paid for such is out of all proportion to any actual intrinsic value that they ever possessed.

Do not for a moment let it be thought that I intend in any way to decry the collection of any of the examples I have named. On the contrary, I have been a stamp collector for more years than I care to admit, and certainly much longer than I have been a collector of coins; and though my collections in the field of china and prints are very small, it is not from want of interest or pleasure in these very delightful pursuits, but simply that the prices one has to pay

Well, yes it *is* rare, truly. Only some dozen or so specimens probably exist in the world to-day of the first postage stamps of Mauritius issued in September, 1847. Nevertheless, they are but sixty-five years old, their actual value is absolutely nil, and their greatest coveters cannot consider them things of beauty!

To take the first coin which occurs to one as equally rare (a gold one in this case) for comparison, the Queen Anne "Vigo" guinea of 1703, issued before the Union with Scotland. This is indeed rarer in proportion, only three or four examples being known; it is two hundred and eight years old, its intrinsic value is at least a sovereign, and it is undoubtedly a very beautiful example of the coiner's art. Yet a recent specimen in very fine condition sold at public auction for the paltry sum of £7 5s.

In the prices at which most of the milled silver coins of England are now obtainable this discrepancy between the cost of coins and postage stamps is even more marked, and it is with a view to directing the attention of collectors to the cheap and interesting field for their labours that these lines are written. Of course, it is merely a question of supply and demand, stamp collectors outnumbering their numismatic confrères by many thousands, and consequently comparatively scarce specimens of coins fetch far less than stamps of equal scarcity.

Fashion, too, has much to answer for in this direction (and this curious fact affects philately also in an equal degree). Nothing more clearly demonstrates this than the exceptionally low prices at which milled crown pieces in really fine condition are now obtainable, and the prices ruling for similar pieces some ten to twelve years ago. All of which goes to prove my contention that a careful and earnest collector seeking for a fresh field for his energies cannot do better than to turn them—for pleasure, for education, or for profit—to the milled silver issues of the coinage of England.

At some future date, with the permission of the Editor, and if such a series appears likely to be of interest to readers of *THE CONNOISSEUR*, I hope to be able to take them seriatim through the various coinages, giving details of the principal varieties, and some indication of the present value of the various denominations, though any such must necessarily be approximate, as it is affected by so many small matters of degrees of fineness, minor varieties, and demand.

For the moment, however, I propose merely to give some slight general history of the present method of

coining, and to illustrate a few typical specimens the milled coinage which are obtainable at the present time at prices which must very shortly appreciate, and which are certainly far below what they should be

consideration the age and scarcity of the piece.

Down to the middle of the sixteenth century and the death of Henry VIII., the coinage of the kingdom had received scarcely any attention at the

hands of the Government, and it is to the reign of Edward VI. that one of the early reformatory measures of his reign was that of the coinage, which was in a very debased condition, and contained a bare one-third of silver to two-thirds of base metal or alloy. But in 1551 (or four years after the young king came to the throne) a bold attempt was made to raise the standard of the coinage, and the first English silver crown and half-crown pieces were issued, with those of smaller denomination, which contained the proportion of 11 ounces of silver to less than 1 ounce

of base metal. These, however, continued to be struck by the old process of the hammer, and though the mill and screw was already beginning to be used on the Continent, it was not until ten years later, when Elizabeth had succeeded her sister and brother in the inheritance of the Crown

England, that any attempt was made to use the new process of coinage in this country; and even then it was only used concurrently with the old process, and in a very desultory manner, so that it has become a custom to omit these pieces in considering the "milled coinage," and to date the

latter from its final and permanent introduction in the year 1662.

It is certainly remarkable that after issuing milled shillings and sixpences, which were, without doubt, a great improvement in every way over the hammered



QUEEN ANNE CROWN, "VIGO," 1703



IN THE AUTHOR'S CABINET



ELIZABETH MILLED SHILLING



ELIZABETH HAMMERED SHILLING  
FROM COINS IN THE POSSESSION OF MESSRS.  
SPINK AND SON





## The Milled Silver Coinage of England

...es issued concurrently with them, Elizabeth should  
e permitted a total return to the old process of  
hammering in the splendid new issue of 1601, when  
standard fineness of the coinage was again raised  
brought to that state of perfection at which it  
ever since remained. But although the mill had

...n introduced  
...o the English  
...nt as early as  
...1, by a French-  
...n, of whom  
...wkins says in  
...*Silver Coins of*  
...*England* that "his  
...e is unknown,  
...the whole his-  
...y of the process  
...d its employ-  
...nt is involved in

...gular obscurity," the old method was reverted to,  
...used solely during the latter years of Elizabeth  
...throughout the entire reigns of James I. and  
...Charles I., and it remained for the Protector Cromwell  
...first use the new process for his entire coinage  
...the year 1568.

Whether this coinage was ever actually issued for  
...eral use appears doubtful, and Hawkins does not  
...mention these beautifully struck pieces; but  
...n the number that have come down to us at the  
...sent day, it would appear certain that they were  
...ned for issue, if not actually circulated, and prob-  
...y the shortly occurring death of the Protector, and  
...steps that were almost immediately taken for the



OXFORD CROWN OF CHARLES I.



BY THE OLD HAMMERED PROCESS

immediately on his restoration, issued his first coin-  
ages on the lines of his father by means of the  
hammer, and it was not until nearly two years later  
(at the end of 1661) that it was decided to introduce  
the new process, and the necessary machinery was  
installed in the Royal Mint. At the same time it  
was ordained that  
no dies should in  
future be engraved  
except in the Tower  
of London.

Early in 1662,  
Blondeau, who had  
been driven out of  
the kingdom by  
the jealousy of his  
English opponents,  
was again sent for,  
and empowered to

provide all the necessary "mills, rollers, presses, and  
other instruments, to cut, flatten, make round, and  
size the pieces, the engines to mark the edges of the  
money with letters or grainings, the great presses for  
the coining of monies, and all other engines and tools  
for the new way of coining."

This he did, and Thomas Simon, the English en-  
graver, and Roettier, a Dutchman, were ordered to  
make the necessary dies. Those of the latter were  
approved, and the coins from same were duly struck  
by the new process, which thus became the established  
method of coining which has survived to the present  
day. Of course, many and immense improvements  
have since been introduced in the machinery used,



CROMWELL BROAD

IN THE POSSESSION OF MESSRS. SPINK AND SON



HAMMERED SHILLING OF CHARLES II.  
IN THE AUTHOR'S CABINET

...ration of the monarchy, led to the obscuring of  
...actual authorisation of the coinage of the late  
...s regicide and supplanter, and a quite natural  
...e for the suppression of any pieces bearing his  
...ait.

...en so far was this carried into effect that although  
...ament had, in 1649, invited the inventor Blondeau  
...to England to improve the coinage, and he pro-  
...d pattern pieces which were vastly superior to those  
...ced by the Government process, Charles II.,

but it is astonishing, if one compares Roettier's beau-  
tiful crown piece of 1662 with the jubilee crown of  
1887, to see how little, if indeed any, improvement  
has been made in the engraver's art in over two  
hundred and fifty years.

The milled silver money of Charles II. consisted  
of the crown (464½ grains), half-crown (232½ grains),  
shilling (92¾ grains), and sixpence (46¼ grains) for  
general use, these denominations, weights, and the  
fineness of silver being identical with the last (1601)

issue of Elizabeth; and these denominations, weights, and fineness were continued unaltered down to the beginning of the nineteenth century, when (to the lasting discredit of successive Governments) the coinage had been allowed to get into such a shocking state of debasement that round discs of metal, without the slightest trace of design on either side, were in regular circulation, naturally leading to constant "sweating" of the real coins in anything like tolerable condition, and the circulation of any amount of false money. To remedy this state of



CROWN OF CHARLES II.

affairs the Government, the Bank of England, and private individuals actually resorted to the extraordinary expedient of coining their own monies, often of a much less weight than the regal coins of similar denominations for which they were substitutes. To this practice we owe the countersunk dollars, the bank tokens, and the traders' tokens of the late eighteenth and early nineteenth centuries, which form such an interesting (but to the consideration of the regal coinage, entirely foreign) branch of numismatic study.

Eventually the scandal was boldly tackled by the Government after the final defeat of Napoleon at Waterloo and the consequent cessation of the anxieties that had assailed the nation during the previous half-century of wars and turmoil, and in 1816 an entirely new coinage was produced; but to assist in meeting the enormous cost of exchanging the new coins for the old and much depreciated



GEORGE IV. CROWN



IN THE AUTHOR'S CABINET

concurrently issued. In 1887 the ugly and unnecessary "double florin" or "dollar" was added to the coinage, but only survived a very few years, and was entirely abandoned in the next issue of 1893.

Maundy pieces of the value of 4d., 3d., 2d. and have been more or less regularly issued since early years of Charles II., but these, being for special purpose of the king's charity, hardly require more than a passing notice in an account of the silver coinage.

In 1836 the fourpenny piece or groat was added to the coinage, and the threepenny piece was coined for general circulation, from 1845 to the present

day. The former was popular for a time, but after the general issue of the threepenny piece, it became difficult to distinguish the difference between the two pieces in giving change. The groat was first dropped in 1851, a fate which, in the

days of a light and handy bronze coinage (in place of the old and cumbersome "coppers"), many would like to see the easily-lost threepenny piece share.

Having thus passed the history of the money coinage in a brief review, let us now consider in an equally cursory manner the pieces from a collector's point of view, and particularly with regard to their scarcity and cost.

Of course, in every reign there are scarce or rare pieces which, from the small number coined, or from other cause, realise comparatively large sums



## *The Milled Silver Coinage of England*

in every case, with the single exception of the "Northumberland" shilling of 1763 (worth about a foreign), which was issued for a special purpose, and which can scarcely be considered as a *general* issue, this scarcity is caused by some peculiar mint mark or minor variety, or by the small number of the particular coin struck in any given year, thus making the emissions of that *date* specially scarce, but the coins in no other way differing from the more easily obtained pieces of other years when the coinage was much more plentiful.

For the collector with a slender purse, therefore, he will content himself with a representative piece of each denomination in each reign, and will eschew the minor varieties and a complete range of dates, as the milled series can be acquired at prices which, I venture to say, will astonish the uninitiated, and there are few cases indeed in which really good examples are not easily obtainable for a sum equal to about twice the face value of the coins required.

To take the first reign of the series under review: the good specimens of the crown, half-crown, shilling and sixpence of Charles II. are obtainable for about 17s. the four pieces, or less if the collector contents himself with coins in a less perfect degree of preservation (though this is never desirable, and perfection, more or less, should always be aimed at), whilst examples of the crown which have

been considerably circulated are frequently obtainable at face value, or even less. And this in the case of coins over *two centuries old*!

Other examples of extremely low-priced coins that may be named are the Anne shilling of 1709 and 1711, the George II. "old head" shilling of 1758, the George III. crown pieces, and the same king's shilling and sixpence of 1787, all of which—and many others—are

quite easily obtainable in fine condition at face value or the merest trifle over.

I think I have said enough to show that there is a really good opportunity *now* for anyone, however small the capital he may be able or willing to devote to the hobby, to commence a collection that for beauty, for historic interest, and particularly for investment purposes it is very difficult to equal; whilst for those more fortunate persons who are able to devote large sums to their collections, the minor varieties, series of dates, proof state pieces, followed as they could be by the gold issues and patterns, and so into the endless range of the hammered coins back into the early history of the British coinage, the output for their energy and their capital is enormous, and there is always the comforting thought that prices, surely, can never be lower than they are now, and one's outlay cannot fail to yield a handsome return when the time comes for the dispersal of the collection and a realisation of its value.



SHILLING OF CHARLES II.  
IN THE AUTHOR'S CABINET



GOTHIC CROWN OF QUEEN VICTORIA

# Pottery and Porcelain

## Lambeth Merryman Plates

THE date (1717) is the earliest known to me. The British Museum has a set—seven in number—dated 1734, 1736, and 1742. The latter year appears on five. Chaffers mentions one dated 1738. I know of several other sets, but have not their dates.

The old English potters were fond of ornamenting their wares with proverbial, sententious, and sometimes humorous sentences. This set has a line on each plate which fits into one another like a cog-wheel. The plates are of the usual Lambeth Delft ware with a tin (stanniferous) glaze, and are about 9 inches diameter. The cavetto contains a rough

By William Turner

attempt at a floral wreath, inside of the circle which the following words are painted:—

1. What is a merry man?
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests.
5. But if his wife do frown,
6. All merriment goes down.

There is no attempt at punctuation except in the third line, at the end of which is an asterisk, or apparently.

In the exhibition of ceramics held at Cambridge



NOS. 1 AND 2.—MERRYMAN PLATES

NEWCOMBE COLLECTION



## Lambeth Merryman Plates



NO. 3.—MERRYMAN PLATE NEWCOMBE COLLECTION

2 there were two octagonal "Merryman" plates marked thus—

No. 3. "To entertaine his gess."

No. 5. "But if his wyfee doth frowne."

the shape and spelling are different to those now illustrated. A note in the catalogue states that "these occur also on sets of plates of much later date



4.—MERRYMAN PLATE NEWCOMBE COLLECTION

than the present two." Unfortunately, the year of "the present two" is not recorded. On another item in the same catalogue—a Lambeth Delft dish (but not a "Merryman") dated 1637—it is stated that only four earlier pieces of Lambeth Delft ware are recorded and dated, viz., 1631, 1633, 1634, and 1636. That leaves a margin of eighty-one years, previous to 1717, wherein similar plates to those now shown may have been produced at Lambeth. It would be exceedingly interesting to hear about them.

Professor Church gives the earliest Bristol dated Delft at 1711, and that of Liverpool at 1716. But he



NO. 5.—MERRYMAN PLATE NEWCOMBE COLLECTION

says when Liverpool Delft was first made we do not know, and that its specimens of seventeenth-century repute are not improbably of Lambeth make. He thinks the stanniferous enamel on English Delft ware was first used at Lambeth, then at Bristol, and then at Liverpool. A patent was granted in 1671 to a Dutchman (Van Hamme) to permit him to make "tiles, porcelaine, and other earthenware after the way practised in Holland." He was probably located at Lambeth according to the catalogue (1876) of the old collection (now removed) at Jermyn Street, London. The "porcelaine," of course, was not what we call porcelain now; but the "earthenware" of the patent

## *The Connoisseur*

was probably Delft, so much of which was made in Holland, and called after the Dutch town of Delft. It seems pretty clear that Delft ware was produced at Lambeth from 1631 (or earlier) up to 1742, and

Regarding prices, there was a set of these plates sold at Sotheby's in 1906 which realised over forty pounds. About twenty years previously another lot was bought for twelve pounds, according to the



No. 6.—MERRYMAN PLATE

NEWCOMBE COLLECTION

dated so. Moreover, that it lasted much longer, for the Jermyn Street catalogue mentions the fact that the works "flourished" till about the end of the eighteenth century.

owner's statement to me. The set now illustrated was bought a couple of years ago for twenty-four pounds, and was evidently a bargain. The lucky possessor is Mr. Newcombe, of Penryn, Cornwall.







OF A YOUNG MAN HOLDING HIS HAT TO HIS SIDE

HALS

tion of Mr. C. P. Taft









## Part II.

By C. Reginald Grundy

THE richness of English landscape art in the early part of the nineteenth century is strongly emphasized in Sir Joseph Beecham's collection. The pictures belonging to the Norwich School in this period, and those by Constable, have already been described, whilst the magnificent series of water-colours by Turner will form the theme of a third article; but besides these there are fine examples by Bonington, Muller, Cox, Holland, and Pennell. The works of these artists vary in the esteem in which they are held, but they are all masters, and their best productions are numbered

amongst the finest achievements of the British School. What is remarkable about them is that the first three should have done so much without ever having the opportunity of attaining to the full expression of their talents. This assertion may be questioned as regards Cox, who, in the originality of his outlook and the individuality of his expression, vies with Turner and Constable; yet had he not been compelled to spend the best part of his life in the drudgery of teaching, attaining his freedom only when he was nearing his sixtieth year, his genius might have raised him to the loftiest place in British



THE BAY OF NAPLES

BY WM. MULLER, 1840



L'ARICCIA

BY WM. MULLER

landscape art. The careers of Bonington and Muller—men whose fine performances must not blind us to the fact that the promise foreshadowed in them was even greater than the actual accomplishments—were cut short by death long before they had attained to full self-expression.

It is difficult to realise that the former of these artists, Richard Parkes Bonington, was born only two years earlier than Sidney Cooper. The popular animal painter lived to see King Edward VII. on the throne, while Bonington died in the reign of George IV. The difference in the length of the two lives poignantly suggests the unfulfilled possibilities in the career of the shorter-lived artist. What he accomplished, in the brief span allotted him,

was indeed wonderful, for largely from him and Constable, who were both awarded gold medals at the Salon in 1824, was derived the inspiration which

directed the course of French nineteenth-century art. Though he received his art training in France, and is ranked by Frenchmen as one of their school, Bonington's nationality shows itself in his love for nature, a trait not characteristic of the French art of the period; while he owed nearly as much of his craftsmanship to his study of the Venetian masters as to his French training. Canaletto was one of his especial favourites; and the work by Bonington—possibly his largest production—in Sir Joseph Beecham's collection, *A View of the Seine at Paris*, is obviously inspired by the



SALE OF A SLAVE, ALEXANDRIA

BY WM. MULLER, 1841



## *Sir Joseph Beecham's Collection at Hampstead*

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ter, however, has in  
e respects improved  
n his model; there is  
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quently disfigures the  
etian artist's produc-  
s; architectural detail  
ss insisted upon, and  
handling is broader  
more sympathetic.  
ese modifications of  
e—or rather the reali-  
on of Canaletto's  
quility of feeling, deep  
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e, in a more direct and  
ple technique—all  
to the monumental  
pressiveness of the  
ure, which in itself  
s much to justify the  
ense reputation  
ed by Bonington in  
nce during his lifetime. Probably it would have  
n better for the artist if fame had not come upon



THE LITTLE WADERS

BY WM. MULLER

him so early, and time had been given him to develop his genius at leisure. He fell beneath the burden of his popularity, overtaxing his strength in the effort to execute the commissions which were thrust upon him.

William James Muller was also a victim to the too arduous pursuit of his art, wearing himself out by crowding into his short life of thirty-three years a tale of work which it would have taxed the energies of a man twice his age to have accomplished. In Sir Joseph Beecham's collection the artist is represented only by works belonging to his later and best period,

when the theatrical effect and grandiose sentiment disfiguring some of his early productions had been



HAYMAKING, SNOWDON

BY DAVID COX

discarded for greater simplicity and sincerity. The pictures illustrate nearly all the phases of his art, affording reminiscences of his travels in Italy and the East, as well as his more homely excursions amid English rural scenery. To the first phase belongs the fine rendering of the *Bay of Naples*, painted in 1840, which is one of



THE OLD MILL

BY DAVID COX, 1852

three similar versions of the scene. Muller painted the earliest and smallest of these in 1834, from sketches made during his first visit to the Continent. In 1830 he again visited Naples, and produced the work sold in the Bolckow collection in 1888; the present version is the most important of the three, and was probably commissioned from the artist by that discriminating collector, Mr. Joseph Gillott, of Birmingham, who made the finest collection of modern English paintings of his day. It was one of fifteen fine examples by

the bay—broken near the coast with light reflection—lambent with sunshine. A foil to this profusion of luminous colour is provided by the dark foliage of the stone-pines and shrubs in the foreground.

A second example of Italian scenery is afforded by the important canvas of *L'Ariccia*, near Rome, which belongs to the same period, for the artist on his home from Egypt in 1839 stopped at Ariccia to sketch the celebrated park and rocks, and probably painted the picture in the following year.

Muller included in this gentleman's sale in 1872, and realized the second highest price for the series. The view is taken from Mount Posilipo, with Mount Vesuvius in the distance and Chiagiano in the curve of the bay. The effect is one of intense sunlight, the sky being nearly white with a heavy haze, and the blue waters of



AMSTERDAM

BY J. C. HOLLAND



## Sir Joseph Beecham's Collection at Hampstead



A SHEPHERD TENDING HIS FLOCK

BY J. LINNELL

Two spirited oil-paintings, the *Sale of a Slave*, Alexandria, and the companion work, *An Egyptianazaar*, both dated 1841, are also among the fruits of the artist's journey to Egypt. The former work may be identified with the *Sketch for a Picture—Slave Market, Egypt*, exhibited at the Royal Academy, 1841. It may be remembered that Muller also entitled his celebrated picture *Eel Bucks at Goring* a sketch, though in that case there was more justification, for portions of the work were only vaguely suggested. The *Slave Market*, though broadly treated, is carried to full completion, and in this and the companion work the artist reveals far more of his individuality than the quality of his swift, trenchant brushwork than his highly elaborated works. The fifth example of Muller, *The Little Waders*, probably represents a scene at Gillingham, Kent, to which the artist made many painting excursions between the years 1840 and 1845. It is a simple description of rural scenery, quiet in colour and unforced in tone, and evincing an appreciation for the beauty of English landscape which is to show that, had the artist been spared, he would have taken a high rank among the greatest painters of that *métier*.

Muller was nineteen years younger than Cox, yet he gave the latter his first lesson in the use of local colours. The occurrence of this place a little before 1841, when Cox was fifty-eight. In this

year, having saved a thousand pounds, he ventured to give up the drudgery of teaching and devote himself wholly to painting. It is sad to think that Cox was compelled by his poverty to give up the best years of his life at first to scene painting—his last commission for this was at the rate of four shillings a square yard—and latterly to instilling the rudiments of drawing and colour into a number of more or less incapable pupils. His best work was produced after he had turned sixty. To this period belongs both of the examples by the artist in Sir Joseph's collection, one a landscape, entitled *The Old Mill*, being a characteristic example of the master; apparently simple in composition, yet with the light and

shade so distributed as to produce the most telling effect, the figures set in the most appropriate places, and the local colour and atmospheric feeling rendered with sentient and sympathetic brush. The other example, *Haymaking, Snowdon*, painted in 1848, shows a distant glimpse of the summit of the mountain in the irregularly pyramidal form it assumes when viewed from between Pen-y-Gwryd and Beddgelert. It is fresh and bright in colour, and singularly sweet in tone.

Like Cox, James Holland, who was originally a painter of flowers on china, adopted teaching as a profession, but carried on his vocation in more aristocratic circles, for among his pupils was the late Queen Victoria. He remained a flower-painter until after he was thirty, when he turned his attention to landscape



OTTER AND SALMON

BY SIR EDWIN LANDSEER

painting, most of his themes being taken from the Continent. In 1845 he visited Holland, and it is to this period or somewhat later that the fine picture of *Amsterdam* must be ascribed. The composition is dignified, and the coloration rich and brilliant, the limpid blue of the sky making an effective foil to the pinks and yellows of the buildings on the banks of the canal and the light brown sails of the shipping.

John Linnell, who has been described by Redgrave "as perhaps the most thoroughly English of our landscape painters," is seen at his best in the picture of *A Shepherd tending his Flock*, which is characterised by all the sterling qualities of his work, without being marred by the hot and exaggerated colour which not unfrequently spoils its effect. Though painted apparently with great imitative truth, the details of the vegetation and foliage, the forms of the sheep and the textures of their fleeces, and the figures of the man and dog, being rendered with painstaking accuracy, it is in reality an ideal composition, for Linnell abhorred painting direct from nature, and always carefully arranged his pictures with the object of attaining poetic feeling. In the present instance he has managed to combine the expression of minute detail with an effect of infinite space; the cloud-forms are finely rendered, and the colouring serene and cool.

Before turning to the works of the more modern artists, it may be well to glance at the several examples by that most popular of Victorian artists, Sir



THE RETURN FROM THE WARREN BY SIR EDWIN LANDSEER

Edwin Henry Landseer. Though his works are not so highly esteemed as they were a few years ago, Landseer must undoubtedly rank as one of the greatest portraitists of animal life for all time. He was deficient in his sense of colour, and his pictures are generally thinly painted and lacking in atmosphere; but no artist has ever excelled him in his sympathetic perception of animal nature, or possessed a greater knowledge of their characteristics. Among the pictures by this artist belonging to Sir Joseph Beecham are the *Otter* and *Salmon*, painted in 1842, which once formed part of the Webb collection, and is well known from the superb engraving made from it by J. R. Jackson. The theme allows little opportunity for colour, and so is peculiarly adapted to the limitations of Landseer's art, the painter being often seen to better advantage in the black-and-white transcripts from his works than in the originals. The silver scales of the dead salmon are as fine a piece of painting as ever emanated from



LOW LIFE

BY SIR EDWIN LANDSEER

the artist's brush, and taken out with great effect against the dark coat of the otter. The picture is more solidly painted than is usual with Landseer's works, and must rank as one of the most completely satisfying works he ever executed. A much larger canvas, a portrait of the Honourable Ashley John George Ponsonby, second son of the first Baron de Mauley, who, as a boy of twelve, can hardly be rated so highly; yet it, too, is a fine example of dexterous craftsmanship, and the rendering of the coat of the pony



## Sir Joseph Beecham's Collection at Hampstead

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*from the*



THE MACKEREL TAKE

BY J. C. HOOK

ren, which was given to the fine engraving from  
ade by Tom Landseer. A better known subject  
version of *Low Life*, a replica of the picture  
ted in 1829, which was bought by Robert Vernon,  
now hangs with the bulk of his collection in the  
onal Gallery of British Art. This shows good  
ur, and is carefully and solidly painted.

contemporary of Landseer, and enjoying a  
arity compatible with his, was Thomas Sidney

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l calf lying down a little distance away, being  
1846, and the companion picture—*Summer*  
g—belonging to the same year. Of Cooper's  
Dutch rival, E. Verboeckhoven, there is a  
eristic example—a highly-finished picture of

which is delightfully pure, cool and luminous in  
colour. The *River Llugwy, Bettwys-y-Coed*, by  
B. W. Leader, R.A., shows a typical Welsh valley  
embowered among tree-covered slopes which swell  
upwards into lofty and rugged heights. More  
broadly treated and atmospheric in its effect is a  
large landscape by James Aumonier, representing  
horses fording a brook, a fine example of the sincere  
and virile work of this artist. A typical winter



SUMMER EVENING

BY T. SIDNEY COOPER, 1846

sheep, lambs,  
and poultry.

Littlespace  
has been left  
to deal with  
the more  
modern side  
of Sir Joseph  
Beecham's  
collection,  
but mention  
must be made  
of *The Mac-*  
*kereel Take*, by  
J. C. Hook,  
R.A., exhibit-  
ed at the  
Royal Aca-  
demy in 1865,

landscape by  
Joseph Farqu-  
harson, R.A.,  
*The Silent*  
*Snow possessed*  
*the Earth*, is  
marked by  
brilliant and  
effective col-  
our: while the  
tale of Sir  
Joseph's more  
important  
modern land-  
scapes in oil is  
concluded with  
a fine example  
by Ernest  
Paton.

Modern fig-  
ure subjects are

not so numerous. *Beer and Skittles*, by Frank Dadd,  
painted in 1906, gives a picturesque representation  
of the once popular game, set in a late eighteenth-  
century environment, to which the uniforms of several  
soldiers watching the game add an effective note of



BEER AND SKITTLES

BY FRANK DADD, 1906

colour. A picture entitled *A Touch of Nature*, by James Sant, R.A., shows a charming girl leaning out of a casement window, palette and paint-brush in hand, looking at a butterfly; while *Boccaccio* is a characteristic example of the scholarly craftsmanship of Sir James D. Linton. Not the least interesting picture in the collection is the dignified and striking portrait of Sir Joseph Beecham himself, by Sir Luke Fildes, R.A., which is characterised by pleasing colour and harmonious tonal effect.

In his accumulation of oil paintings Sir Joseph has shown a happy catholicity of selection; and if his collection does not epitomize the whole of

British art during the nineteenth century, it at least represents enough of it to reveal the trend of the main current. That it is not unduly special may be counted in its favour; for while it is the mission of the public gallery to educate by illustrating some special phase of art, or school of painters, the object of a private gallery is rather to afford pleasure and provide congenial enjoyment for varying moods. Sir Joseph's oil pictures are to this ideal; they are all characteristic specimens of good artists, and the greater artists included are represented most fully and by some of their finest examples.







## The Evolution of Cards

THE popular idea that playing-cards were invented by the miniature painter, Gringonneur, for amusement of King Charles VI. of France during periods of mental derangement, is an erroneous

As a matter of fact, cards are of a much earlier origin, having been invented in India, probably early in the Christian era, although the exact date cannot be fixed. They were in general use in China in 1120. It is supposed by some writers that they were known to the Egyptians as early as 700 B.C., but this is not very credible, as if it were the case, they would have been known to the Greeks and Romans, who would have mentioned them in their writings. There is, however, an old treatise against dicing and gaming, published before 1577, in which the following passage occurs: "I say with that good father, St. Cyprian, the game of cardes is an invention of the devill—kings and

By Mary L. Pechell

coate cardes are images of idols and false gods." But the author evidently drew upon his imagination, as there is nothing to show in the worthy father's works that cards were used in his time.

We owe the introduction of these popular playthings into Europe to the gypsies, who, although they falsely announced that they came from Egypt, were in reality low-caste Hindoos, driven out of India by Mongol conquerors in the thirteenth century. The gypsies introduced cards to Arabia, and from thence the Mahommedan warriors brought them to the northern shores of Africa, and so to Spain. They were also known to the Jews at this time. The first authentic mention of playing-cards is in 1262, but some writers consider that they were known in Europe before this, being brought from the East by the Crusaders, and introduced to England at the end of the second



"CUPID" FROM A PACK FOR FORTUNE-TELLING



KNAVE OF SPADES  
DATE, TIME OF CHARLES IX.



QUEEN OF HEARTS—QUEEN  
ELIZABETH DATE, 1589-1610

crusade. It is objected that they are not named in Chaucer's works, although he mentions a great variety of games played in England during his period. One thing, however, is certain—that the Crusaders, combatant and non-combatant, were great gamblers, for an edict in force in Cœur de Lion's army says that "no person in the army may play any game for money except knights and clergy, who in one day or night may not lose more than 20s. or forfeit 100s. to the Archbishop with the army; the kings" (Philip of France and Richard) "may play as they like, but their attendants only for 20s. on pain of being whipped naked through the army for three days."

The earliest cards brought to Europe were called Tarrochi cards, or, in French, tarots. They were used in a game called Tarrocco, of which the method is unknown, and also for fortune-telling and divination. They are akin to modern cards in size and shape, differing from Hindoo cards, which were round, and Chinese ones, which were narrow, oblong, and very small. Each pack of these tarots contained from forty-one to seventy-eight cards, of which twenty-one, called "atous," were of a greater value than the rest, and the "fou," which answered to zero. For many years these divination cards were popular on the Continent, and may still occasionally be found among fortune-tellers in remote places in Europe. The "atous" of ancient packs represent: (1) the Juggler; (2) the Papess; (3) the Emperor; (4) the Empress; (5) the Pope; (6) l'amoureux; (7) the Chariot; (8) Justice; (9) the Hermit; (10) the Wheel of Fortune; (11) Fortitude; (12) Le Pendu (a man hung by one leg); (13) Death; (14) Temperance; (15) the Devil; (16) the Thunderbolt; (17) the Star; (18) the Moon; (19) the Sun; (20) the Last Judgment; (21) the World; and the Fool, or Zero.

The first cards having suits like those in use at the present day were called "naipes," possibly from the Biscayan word, meaning flat, or the Hebrew "naibi" (prediction). They consisted of thirty-six cards in four suits, but without tens—"spades" (swords), "coppe" (cups), "denari" (money), and "bastone" (clubs). The Spaniards took very keenly to the new playthings, and the games of Ombre, Primero, and Quadrille were played to such an extent that John I. of Castile issued an edict in 1387 prohibiting cards altogether, which was utterly disregarded. In 1267 the Spaniards introduced cards to Italy, where they speedily became popular in a game known as Trapola (to deceive), and from Italy they found their way to Germany, probably brought from Rome by the Emperor Henry VII.'s army. Early German cards had four suits without aces—"Schellen" (bells), which represented the nobility, whose horses and

hawks wore bells; "Hertzen" (hearts), the clerics; "Grün" (green), cultivators; and "Eicheln" (acorns), the lowest class of peasantry and serfs. The "coats of arms" cards were the king, the horseman, or prime minister, and the knave, meant to be the king's son. Altogether, however, not very practical, the Germans started manufacturing and exporting cards to the then known world, and many manufacturers in many countries petitioned their rulers for protection against imported cards. In those pre-printing days, cards were made of parchment, thin sheets of wood and bone as in the East, and textile fabrics stiffened with varnish, and were hand-painted or rudely engraved. From Germany cards reached France in due time, and became more popular there than in any other country. They are first mentioned by name in 1397, and were painted like miniature. French gallantry changed the "horseman" into a queen. The suits were: "pique" (spades), "cœur" (hearts), "treffle" (trefoil, clubs), "carreaux" (diamonds), the packs thirty-two to fifty-two in number. So great was their vogue that St. Bernardin preached against them, but without success. It now became the fashion to make the "coats," or court cards, and they were now called, represent various celebrities. The kings in one old pack of cards were David, Alexander, Charlemagne, and Cæsar. The queens were said to represent Joan of Arc, Queen Mary of Aragon, Agnes Sorel, and Isabel of Bavaria, Charles V.'s mother.

Setting aside the story of cards being brought to England by the Crusaders as unauthenticated, it is probable that they came from France during the Anglo-French wars. An old Chester mystery play, written in the reign of Henry VI., mentions them as one of the amusements in the infernal regions, and it is certain that they were much used during the reigns of Richard III. and Henry VII. At first they were only used by the nobility, but quickly spread among all classes. The cards used in England took their names partly from Spanish cards and partly from French ones—spades (spades) and bastone (clubs) from the former, and hearts (cœur) and diamonds (diamants) from the latter. Money lost at cards was a frequent item in the household expenses of Henry VIII. His daughter Margaret, married at the age of fourteen to King James IV. of Scotland, was devoted to the game. She was found playing cards on the first visit of a royal suitor. The first official notice of cards in England is a prohibition to import "cardes for playe" dated 1463, a hundred years later than the first notice in France. In a letter dated 1484, Margery Paston to her husband John, that good housewife states that she sent her eldest son to Lady Manners' house to find out what amusements were permitted.



## The Evolution of Cards

Christmas, directly after her lord's death. No music, singing, or vigorous games were allowed, "but playing the tabyllys and scheese and cards, weche dysporte he gave her folkys leve to play and no odyr."

Divines thundered against cards from the pulpit;

but many of the Church dignitaries were themselves great players. It is amusing to find the learned Roger Ascham, Queen Elizabeth's tutor, defending card-playing on the score of economy. In a letter to a friend he writes that men should play at cards for small stakes, the cards only costing 2d. the pack, while they might lose all they possessed at shooting matches, besides incurring heavy expenses for bows and arrows. During the sixteenth and seventeenth centuries cards

were the illustrations of various events, some of them being fine works of art; others represented astronomy, geography, love scenes, caricatures, songs, music, alchemical devices, and methods of fortune-telling, the rank and number of the suit being in one corner of the card, which was covered by the picture. Naturally the Italians ranked cards and card-playing as devices of the evil one, but with the Restoration card-playing revived with renewed force. Charles II. and his court played day and night for huge stakes, oblivious of the thunder of Dutch guns in the Thames and the degradation of Britain in the eyes of the world. Many courtiers were ruined, and betook themselves and their beloved cards to seek better fortune in the New World. Lady Castlemaine lost £25,000 in one night

(a far larger sum then than now), and Nell Gwynne lost fourteen hundred guineas at the popular game of Bassett at one sitting. The fair ladies of this period were not over scrupulous in their play. We read of one who made her opponent sit back to a mirror,

so that she could see her friend's cards at a glance. A law was passed making the maximum to be played for £100, but it was unheeded.

In France at the same period gambling was ever more popular than in England, and ruined courtiers having no New World to go to, either committed suicide or became monks. The wily Cardinal Mazarin, himself the greatest of gamblers, deliberately set to work to ruin France by means of cards, and openly

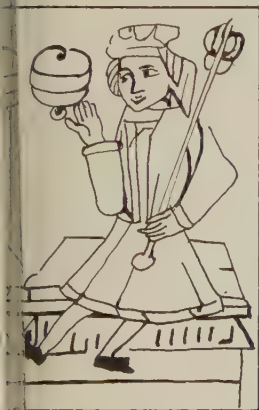
rejoiced that he had done so. As the extravagant and dissolute ways of the nobility, which were due in a great measure to gambling, resulted in the Revolution, the boast was true. The cardinal himself died playing cards, and when from weakness he could no longer hold them, a friend performed this office, the moribund statesman feebly indicating the cards to be played.

During the reigns of William and Mary, and Anne, card-playing found little favour, but with the Georges it was revived, and gambling became as popular as it ever was under the Stuarts. Strange stakes were sometimes played for. A child was wagered against 4s., and duly handed over. Frederick, Prince of Wales, son of George II., was a notorious gambler and card-sharper, on one occasion winning £5,000 at a sitting.

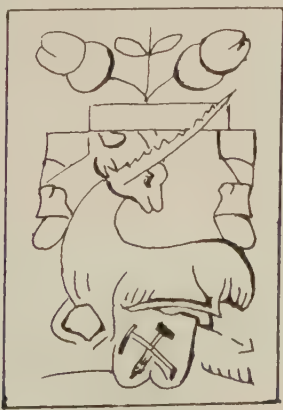


CIRCULAR CARD

DATE, 1480



KING OF BELLS



TWO OF ACORNS



KNAVE OF HEARTS



KNAVE OF LEAVES

FROM ANCIENT STENCILLED CARDS IN THE BRITISH MUSEUM

DATE, NOT LATER THAN 1440

Card-playing reached its zenith under the regency. Gambling hells abounded, where huge sums changed hands nightly; youths were fleeced, and debt, misery, and ruin were the result. One young midshipman (afterwards a famous admiral) lost £100,000, the value of an estate which he had just inherited. The winner, however, in consideration of the boy's youth, compounded for

£10,000, and averted

his victim's ruin. Napoleon the Great wisely objected to high play, and officials addicted to cards never found favour in his sight, nor obtained advancement.

But the days of high play were drawing to a close. Public opinion gradually set its face against gambling; the hells were suppressed. It was no longer considered good form to ruin one's friends, and the increasing vogue of Whist led to the suppression of high stakes. Although the popularity of cards was unimpaired, they became

disassociated with gambling, and games of skill were preferred to those of chance. Whist was a variation of an old English game called Trump, and is first mentioned in 1680, although it did not become a general favourite until many years later. During the Victorian era it had an undiminished reign, until at the end of the nineteenth century Bridge sprang suddenly in favour, and seems likely to keep it.

The origin

of this game is obscure. Although it was introduced to this country as "Biritch," or Russian whist, and had been played for some time in that country, it was not invented there, and the Russian language contains no such word.

A similar game had been in use in Holland, and it is probable that it first started in the East, in Turkey. It was first played in England as far back as 1880, although it did not become general till many years later.



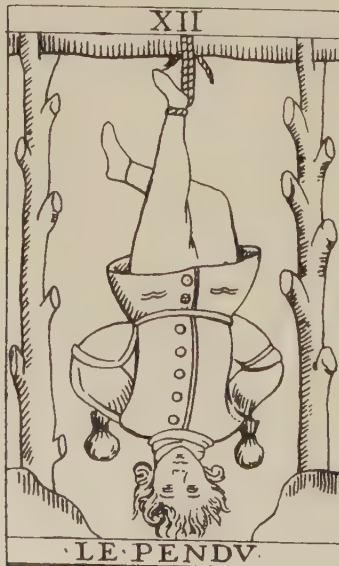
HINDOO CIRCULAR CARD



CHINESE CARD



CHINESE CARD



TARROCHI CARDS, "THE HANGED MAN" AND "DEATH"





ICER, GRENADIER GUARDS  
L. MANSION AND ST. ESCHAUZIER







# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## PAINTING OF SAINT BARBARA (No. 35).

SIR,—I should be much obliged if you would insert the enclosed picture of *Saint Barbara* in our NOTES AND QUERIES as an unidentified painting. It is on a panel about 18 inches by 12 inches, and I bought it in Antwerp about twenty-five years ago.

Yours, etc., GEORGE H. RADFORD.

## UNIDENTIFIED PAINTING (No. 37).

SIR,—I send herewith a photograph of a picture which was acquired sixty years ago from a Polish nobleman in this country, as security or in payment of a debt. It was attributed to Sir Joshua Reynolds,

but doubt has since been cast on his being the author of the picture. On the removal of the varnish, of which there were no less than three or four coats, it has been suggested that the picture is either one by Gainsborough of his children, or by Richard Cosway, and it bears a strong resemblance to some of the *drawings* by the last-mentioned artist. In colouring and technique the picture is not unlike Gainsborough's portrait of his two daughters in the Victoria and Albert Museum, and the same two children in an unfinished portrait in a private collection. Any information you can give me as to the painter, etc., will be much valued.

Yours truly, E. G. P.



(35) PAINTING OF SAINT BARBARA

UNIDENTIFIED MINIATURE  
(No. 36).

DEAR SIR,—This miniature once belonged to a member of the Belhaven family, but I do not know in the least whose portrait it is; perhaps some of your readers may be able to identify it. The colouring is as follows:—Eyes, blue; wig, white; coat, royal blue; armour, steel with gold rim; drapery on right shoulder, gold; rosette of crimson velvet with black centre behind left shoulder.

I remain, Sir, yours faithfully,

E. H. M.

QUEEN MARY PORTRAIT.

SIR,—With reference to the enquiry in the April CONNOISSEUR as to the whereabouts of the portrait therein given of *Mary Stuart*, I may inform your readers that, quoting from the *True Portraiture of Mary Stuart* by J. J. Foster, the full-length original painting is in the collection of the Duke of Devonshire, and is now at Chatsworth.



(36) UNIDENTIFIED MINIATURE

It is known to *cognoscenti* as the *Carlton* portrait, and, according to the authority I have given, it is more than doubtful if it be *Mary Stuart* at all. The rendering shown in THE CONNOISSEUR will no doubt cut down by the engraving.

I am, Sir, yours truly,

D. K. WOODWARD.

QUEEN MARY PORTRAIT.

GENTLEMEN,—In reply to the above, I beg to inform you that the full details regarding the same will be found in *Scottish National Memorials*, Glasgow Exhibition of 1888, or catalogue of Stuart Exhibition. Some very painful things are said about the portrait—"M

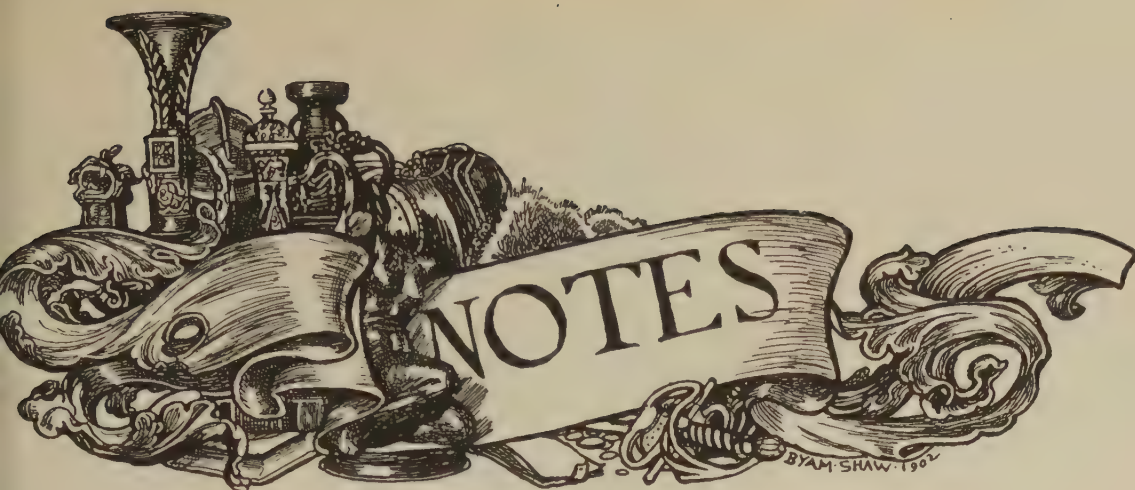
her at all"; "Zuccherò never saw the queen"; all "When Vertue engraved the portrait, he did not think that it was of Mary"; "nor was Zuccherò an artist." Further information will be given with pleasure if needed. No original known to exist.

Your most obedient servant, JAMES CAMPBELL.



(37) UNIDENTIFIED PAINTING





## William Adams

WILLIAM ADAMS, one of the most deservedly celebrated of the Staffordshire potters of the eighteenth and early nineteenth centuries, came of a long-established dynasty of craftsmen, his family having

pursued the industry from at least the middle of the eighteenth century. He was Josiah Wedgwood's favourite pupil, and remained his firm friend, receiving a vase as a parting gift from his old master



Engraved by M. Keeling 1819



*William Adams*

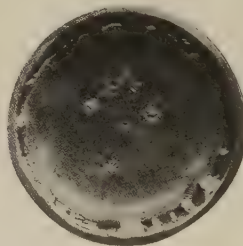
WILLIAM ADAMS, THE FAMOUS POTTER

FROM THE ENGRAVING BY D. E. SMART,  
AFTER THE PAINTING BY M. KEELING, 1819

on the latter's death-bed. Adams, according to the standard of his period, was well advanced in chemistry, and assisted Wedgwood in perfecting the famous Jasper ware. When he set up for himself at Greengates, he made Jasper ware of his own which rivalled that of Wedgwood in its quality, besides basaltes, stoneware and cream; but what should earn him the gratitude of posterity to an even greater extent is the fact that he was the first to introduce into the district the practice of printing from copper-plates. The reproduction of his portrait is made by Mr. William Adams, his descendant, and the present head of the firm.



JAMES II. SILVER CHOCOLATE POT CHESTER, 1686



MARK ON BASE OF ABOVE

IN the March number of *THE CONNOISSEUR* there appeared a series of illustrations of examples of antique silver plate, and among these illustrations is one of the earliest chocolate pots of which I am cognizant. It was lately in the possession of a well-known firm of silversmiths; it is now in mine. In the letterpress accompanying the illustrations it was described as an American teapot with a hole in the top to let the steam out! It is a piece of such high rarity and interest that perhaps a full and exact description of it and of its markings would be welcomed by *THE CONNOISSEUR*'s readers who are amateurs of antique plate.

**A James II.  
Silver Chocolate  
Pot, made at  
Chester in 1686**

The body is vase-shaped, with broad, high shoulders and a short, vertical neck. The spout is swan-necked, bulbous at the insertion and tapering rapidly to the thinness of an ordinary lead pencil. The walnut-wood handle, of normal type, is socketed at right angles to the spout. The cover, detached from the body and secured by a chain to the upper socket of the handle, is a flattened dome, resting upon a flange which projects beyond the circumference of the neck. The centre of the cover is perforated for the admission

of the chocolate which is poured through the aperture and the aperture is encircled with a cylinder which is wholly sheathed by a cap of equal elevation. The body is entirely plain, a slight reeding is round the base, the upper neck band and the cap, are rayed septfoil of heraldic fashion in cut-card work. The whisk aperture covers the dome around the whisk aperture. The height of the body is 6 inches, and to top of the finial height is  $7\frac{1}{2}$  inches. The diameter at neck is 3 inches, at shoulder 5 inches, at the base  $3\frac{1}{2}$  inches. The gross weight is 18 ounces. Engraved upon the base are the letters  $\text{H}^{\text{R}} \text{S}$ , presumably the initials of the owner and his wife.

The marks are impressed upon the base, and three in number, viz. :—

1. The warden's mark of Ralph Walley, R., the first warden of the Chester guild of goldsmiths appointed after the granting of their new charter by King James II. in 1685.
2. The maker's mark of Nathaniel Bullen, goldsmith of Chester, who began working in or about 1669, B in a square. His full initials in this capital script type are upon a paten by him presented to St. Mary's Church, Chester, in 1683. This mark was therefore used by him prior to the date of the charter.
3. A quaint and very interesting mark which was appear to have been adopted by Mr. Bullen subsequently to the granting of the charter and in view of the novel conditions of working and marking consequent thereupon. It is the figure of a bull gracing with his head turned full-face towards the spectator. Perched upon his back is a hen. The whole forms a rebus (*Bull-hen*) upon the maker's name, Bullen. The goldsmiths of olden times, whose names were susceptible of such whimsicalities, appear to have luxuriated in them; e.g., a newt on a tun for *Newington*, a bolt in a tun for *Bolton*, etc. William Mutton



ing Chester goldsmith and sheriff of that city in 13, used a sheep's head as his mark. In the course of compiling his work, *English Goldsmiths and their Marks*, Mr. C. J. Jackson was so fortunate as to be able to obtain from the official authorities in Chester itself a vast amount of valuable information in regard to plate-working in that city prior to 1701, the date at which the modern history of the provincial assay towns begins. From their archives it appears to be certain that no regular assay was made in Chester, nor any town-mark or date-letter used, until after March 6th, 1685—the year of the charter granted by James II. The most diligent searches have been made, but no evidence has been found indicating their use prior to 1685, which year a regular assay and the adoption of assay marks seem beyond doubt to have been first published, consequent upon the charter of James II. It may be so, and its accuracy appears to be unimpeached and unimpeachable, the date of this chocolate is definitely ascertained as 1686. It cannot be later, for Ralph Walley was not appointed warden until that year; and it cannot be later, because in the following year the town-mark and date-letter became obligatory, and were actually affixed, as extant examples show.—H. D. ELLIS.

ASTINGTON HOUSE is a timber-built manor house of an earlier date than any other of importance in Worcestershire, and was probably built in the reign of Henry VII., the general design being remarkably fine. The principal front exhibits several picturesque features, the upper storey projecting and being supported on traceried brackets; the large boards are finely carved, and the spandrels of the porch have grotesque heads; the dining-hall retains an elaborately carved roof and screen. In addition to the above, we have gleaned that the entrance archway to the door is described as late fifteenth century, about Henry VII., early Tudor,

disposal is in the hands of Messrs. Whatley, & Co., 2, Arlington Street, Piccadilly, W.

THE 1913 edition of *Bannerman's Military Goods Catalogue* is ready for issue. The catalogue, which incorporates Mr. Francis Bannerman's fifty years of experience in handling and selling weapons of war, and has become an authority on matters of the kind, contains illustrations, descriptions, and histories, and prices of arms and weapons of

all kinds. There are about one hundred pages on firearms, sixty pages on swords, fifty pages on pistols, thirty pages on cannon and projectiles, twenty pages on cartridges and powder-flasks, fifteen pages on medals, etc. Three editions are published, two on newspaper with paper covers to sell for twenty-five cents and fifty cents, mailed, respectively. The library edition is in regular book-form, with stiff covers, leather-bound back and corners, and gilt title inscription, and sells for \$2.50 a copy, mailed. This edition is limited. Applications should be addressed to 501, Broadway, New York, U.S.A.

MESSRS. PROBSTHAIN'S catalogue of old Chinese paintings, drawings, and books on Chinese art should be in the hands of all those interested in the art of the Orient. The publishers claim that it is the first sale catalogue on Chinese art that has been issued. The price of the catalogue, which is embellished with some excellent coloured plates and numerous illustrations in monochrome, is 6s.

By the death of Mr. Lawrence Wedgwood, who was chairman of the historic house of Messrs. Josiah Wedgwood & Sons, of Etruria, the last of the great-grandsons of Josiah Wedgwood has passed away. It was said of the founder of this famous firm "that he converted a rude and inconsiderable manufacture into an elegant art and an important part of national commerce," and all the generations of Wedgwoods have worthily sustained the reputation of their ancestor. The great-great-grandsons who will still conduct the business are Major Cecil Wedgwood, D.S.O., and Mr. Frank Wedgwood.

It is interesting to recall that the name of Wedgwood was derived from a hamlet near Tunstall, which, in the fourteenth century, was spelt Weggewode. Towards the close of the fifteenth century there was a John Wedgwood at Blackwood, near Leek, from whom descended Gilbert Wedgwood, who, about 1612, married a daughter and co-heiress of Thomas Burslem, of the then village of Burslem. They had six sons and two daughters. To the third son, Thomas, was born in 1660 a son, also named Thomas. He was a potter in 1684, and was the grandfather of Josiah Wedgwood. The father of Josiah Wedgwood (also Thomas) was born in 1687, was brought up under his father as a potter, and eventually lived and worked at the Churchyard Works, Burslem.

DEAR SIR,—I notice in an article written on the Star Hotel at Great Yarmouth, published in the April CONNOISSEUR, it is stated the death of Charles I. was determined upon in "The Nelson Room." This, however, is not so, as according to tradition the meeting concerning this historical event was held in the house No. 4, South Quay, at that time the property and residence of John Carter, a prominent Presbyterian leader, and Clarendon, in referring to the matter, says, "Many secret consultations were held in Mr. Carter's house, at one of which the death of King Charles was finally decided upon." The story upon which that tradition rests is as follows:—

*Extract from*  
*"Illustrations of Domestic Architecture in England, during the reign of Queen Elizabeth, as exemplified in the interior of the residence situated in the Borough Town of Great Yarmouth, formerly the Property of John Carter," by Charles John Palmer.*

*The Drawing Room, 4, South Quay.*

This is the room in which it is said the death of Charles I. was determined on, at a meeting held by some of the principal officers of the Parliamentary army.

The tradition (upon the authority of which the story rests) is noticed in a letter written by Mr. Hewling Luson to Dr. Brooke in 1773 (published in *Hughes's Letters*, vol. iii., p. 168), in which, after stating that he well remembered Mr. Nathaniel Carter, who married the grand-daughter of Oliver Cromwell, he says, "When I was a boy, they used to show a large chamber in the house of Mr. Carter, which had also been the house of his father, in which, as the tradition went, the infamous murder of Charles I. on the scaffold was finally determined. A meeting of the principal officers in the army was held in this chamber. They chose to be above stairs, for the privacy of their conference; they strictly commanded no person should come near the room, except a man appointed to attend; their dinner, which was ordered at 4 o'clock, was put off from time to time till past eleven at night; they then came down, took a very short repast, and immediately all set off post, many for London, and some for the quarters of the army."

It has been said that the death of Charles I. was determined on at Windsor, but there is no doubt that so important a subject of debate would require many conferences. And it seems certain that one of great secrecy and importance was held in this chamber, as it appears by the above letter that the room was shown, and the same story told, in the time of Mr. Nathaniel Carter, who must have been aware of the authenticity of the story, as he was twenty-five years old at the time when the above-mentioned event is said to have taken place, the house being then the residence of his father.

The room, too, at the "Star" is called "The Nelson Room," not because Nelson is said to have stayed

there (it is known that when at Yarmouth he was at the Wrestlers' Inn in the Market Place), but from the fact that H. M. Keymer, an artist and a member of the Society of Friends (known afterwards as "The Friends Society," who met in this room once a week), was permitted, after the victory of the Nile, to paint Nelson's portrait from life (at the "Wrestlers," not the "Star") and in 1805, after the battle of Trafalgar, Keymer presented this portrait to the society, and this led to the club-room where it was hung being called "The Nelson Room." This portrait is now in the possession of the Yarmouth Corporation.

This latter statement does not affect my house, but the former does, and I should feel obliged if you would kindly call attention to this fact.

Yours faithfully,

E. R. ALDRED.

THE well-known picture of Charles I. mounted on a white horse, in the Royal collection at Windsor, is one of the several equestrian portraits of the ill-fated monarch by Sir Anthony van Dyck, others of which are contained in the National Gallery and the Louvre. The equerry bearing the King's helmet is Monsieur de St. Antoine (Duke of Esperon). The picture, which measures 10 ft. 6 in. by 12 ft. 6 in., was included in the Whitehall collection of Charles I. and after his death was seized by the Parliamentary Commissioners, and sold with most of that monarch's effects in 1651, the purchaser being Van Lempdes, a Dutch artist, who paid £200 for it. After the Restoration it was recovered by process of law and replaced in the royal collection, where it has since remained. A free translation of the picture was engraved by P. Lombart, the head in the plate being first changed from Charles I. to Cromwell, and then reversed back again according to the regime that was in the ascendant at the time. The miniature of Thomas Lord Fairfax, a celebrated Commonwealth General, is the work of Petitot the elder, the well-known Swiss miniature painter of the period; of the other miniature both subject and artist are unknown, and the owner, the Rev. A. P. G. Curwen, will be grateful if any readers of THE CONNOISSEUR can throw light on its identity. Two more of the masterpieces contained in the collection of Charles P. Taft are reproduced; the *Picture of the Honorable Mrs. Parkyns*, by John Hoppner, R.A., hangs in the dining-room of his Cincinnati house; it was exhibited at the Royal Academy in 1794, and engraved by Wilkin in 1795, and subsequently passed through the collection of Sir R. W. Levinge, Bunny Hall, Nottingham. The lady subsequently became Lady Ranelagh. The *Portrait of a Young Man holding his hat to his forehead*, by Frans Hals, hangs in Mr. Taft's hall. It came from the seat of Lord Talbot de Malahide, in Ireland. The plate *Children feeding Ducks* is reproduced from a charming stipple engraving printed in colours by the Knight after W. Hamilton.





"If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity in the history of art in the very first of that rising name." This memorable prophecy, which was made by Sir Joshua Reynolds in his fourteenth discourse, has

been amply fulfilled; probably, indeed, to a far greater degree than the first President of the Academy anticipated. A fine picture by Gainsborough is at the present time the most expensive example of the work of the English school that it is possible to buy. Even the pictures by Sir Joshua himself have been somewhat out-classed in price, for, being the more prolific artist of the two, examples by him are the easier to acquire. At the sale of the pictures belonging to Sir Lionel Phillips, which took place at Messrs. Christie's on April 25th, the high opinion which collectors entertain for Gainsborough's work was shown by his landscape of *The Market-cart*, 18 in. by 58 in.—one of the artist's several versions of a familiar theme—bringing the unprecedented price of £2,160. This is the highest price ever realised in an English auction-room for a landscape, though it does not come up to the New York record, £25,800, obtained for *Turner's Rockets and Blue Lights*, at the Yerkes sale in 1910; or the £23,415 which the *Portrait of Mrs. Robertson Williamson*, by Raeburn, brought at Messrs. Christie's in 1911. The *Market-cart* is supposed to be the picture which Gainsborough exhibited at the Royal Academy in 1777, and which was noted by Horace Walpole in his catalogue as being "in the style of Rubens, but by far the finest landscape ever painted in England, equal to the great masters." Fulcher mentions it as being in the possession of Mrs. Gibbons, and highly recommends it. The work was included in the collection of the Rev. Benjamin Gibbons, sold at Messrs. Christie's in 1894, when it realised £4,725, until that time the highest price ever obtained for a landscape by Gainsborough.

The other pictures of the English School in the collection did not include any examples of surpassing importance. *A Girl and a Dog*, 29 in. by 24 in., by Sir

Joshua Reynolds, fell to a bid of £997 10s. This was the third occasion on which it had appeared at the King Street auction mart, it having brought £193 5s. at the Wynn Ellis sale in 1876, and £535 10s. at that of the Duchess of Montrose in 1894. *Master Hare*, in white frock with mauve sash, 29 in. by 24½ in., also by Reynolds, realised £283, while five other examples, by or after the same artist, only just exceeded an aggregate of £200. *A Portrait of Mrs. Siddons*, in yellow dress edged with fur, 49 in. by 39 in., by Sir Thomas Lawrence, P.R.A., realised £1,890, while other items included the following:—R. Cosway, R.A., *Portrait of a Lady*, in white dress trimmed with gold muslin and braid, 28½ in. by 23½ in., £215; J. Hoppner, R.A., *Portrait of a Lady*, in black, with a white scarf thrown over shoulder, 94 in. by 57 in., £651; and another of a lady, in white bodice open at the neck, 21½ in. by 17½ in., £546; and G. Romney, *Portrait of Miss Arabella Margaretta Phipps*, in white dress, seated on a red sofa, 29 in. by 24½ in., £819. Belonging to the French School were a few drawings: a pair by F. Boucher of *A Lady in a Garden*, 20½ in. by 15½ in., and *A Lady with a Fan*, 20½ in. by 16 in., brought £336 and £231 respectively; and a *Portrait of a Lady*, oval, 41 in. by 33½ in., by J. M. Nattier, £162 10s. But the chief attractions of this portion of the collection were three oil pictures by the last-named artist. Count Carl Gustaf Tessen, Swedish ambassador to France, during his stay in Paris, 1739-41, commissioned or bought from Nattier pictures of the beautiful sisters Marianne de Mailly-Nesle, afterwards Duchesse de Chateauroux, and Hortense Félicité Marquise de Flavacourt, a politic way of ingratiating himself with two reigning favourites. The picture of the latter, known as *Le Silence*, 40 in. by 56½ in., represents the latter in a loose dress, fully displaying the charms of her bust, running away with the bow and arrows of Cupid, who lies asleep; and the companion work, *Le Pont du Jour*, 40 in. by 56½ in., shows her sister in similar attire holding a flaming torch and with the morning star above her head. The works brought £4,830 and £3,255 respectively, and Nattier's *Portrait of Lord Brook*, seated before a spinet, 53 in. by 42 in., signed and dated 1741, £3,360. *Summer*, 54½ in. by 44½ in., one of the series of panels executed by Watteau for the Salle Crozat, and representing Ceres with attendant nymphs, brought £651, and a portrait by H. Rigaud of *A French Nobleman*, in armour and a powdered wig, 51½ in. by 38 in., £756. The total realised by the collection was £40,823.



To eke out the sale Messrs. Christie added various other properties, which brought in the aggregate no less than £27,188. The second largest contribution towards this was made by Romney's *Portrait of Master Thornhill*, 49 in. by 39 in., painted in 1785, and engraved by James Scott under the title of *Rustic Meditation*. In the sale of Sir Thomas Thornhill in 1894 it brought only a small amount; it now realised £6,090. A second Romney, the *Portrait of Admiral John Faithful Fortescue*, in naval uniform, oval, 29½ in. by 24½ in., painted in 1787, brought £1,596; two Raeburns, the *Portraits of James Wedderburn, Esq., Solicitor-General for Scotland*, in a blue coat, and his wife, *Mrs. Wedderburn, née Isabella Clerk*, in brown dress, each 29½ in. by 24½ in., brought £483 and £840 respectively; the *Portrait of Lady Ann Fortescue*, in pale mauve dress, oval, 28½ in. by 23½ in., by Reynolds, which was sold by order of the executors of William King Millar, Esq., realised £1,260; and a second example by this artist, the *Portrait of Mrs. Mordaunt, née Charlotte Musgrave*, in a white dress, with her hair adorned by a veil, 29½ in. by 24½ in., brought £378; while a version of *Love in her eyes sits playing*, 24½ in. by 29½ in., by the Rev. M. W. Peters, R.A., realised £262 10s. The most noteworthy item of this portion of the collection, however, was the *Portrait of Lady Orde and Child*, 54½ in. by 43 in., by Sir Thomas Lawrence, which fell to the hammer at £6,720; while one of the several versions of this artist's *Portrait of Antonio Canova*, 23½ in. by 19 in., brought £126. That little-known American artist, Ralph Earle, who was a pupil of West, and evenly distributed his time between England and his native country, was represented by a portrait of his wife in a white dress, with black shawl, 46 in. by 37 in., signed and dated 1784, which brought the respectable price of £325. Belonging to Continental Schools were three fine examples by F. Guardi, of which *A Canal Scene, Venice*, 18½ in. by 30 in., realised £2,415, *A Colonnade in Venice*, 19½ in. by 14½ in., £1,029, and *A View of the Grand Canal, Venice*, 18½ in. by 30 in., £2,257; while a *River Scene*, 34 in. by 46½ in., by Jan Van Kessel, which only brought £13 when sold from the collection of R. Wynne Williams in 1863, now attained the substantial sum of £693.

The other important sale of the month, that of pictures by Old Masters sold by order of the executors of the late John R. Holland, Esq., and other properties, was also held by Messrs. Christie, on April 11th. The most important item was included among "other properties," being furnished by an example of that little-known master, Samuel van Hoogstraaten, one of the many pupils of Rembrandt. Hitherto pictures by this artist have met with but moderate appreciation in the auction room; but on this occasion his picture of *The Interior of an Apartment*, 25½ in. by 29½ in., showing a lady and her maid by a fire, and a child through an open doorway in the room beyond, was the subject of some spirited bidding, and did not fall until the price had risen to £4,410; other pictures, whose owners were not stated, included *The Love Letter*, 31 in. by 39 in., by Boucher, representing two girls with a dog, sheep and peasant boy, which brought £1,260; *The Descent from the Cross*,

on panel, 13 in. by 9½ in., by H. Met de Bles, which brought £472; and *A River Scene*, on panel, 27½ in. by 38 in., by J. van Goyen, signed with initials and dated 1652, which fell to a bid of £1,155. Amongst Mr. Holland's pictures were the following: George Romney's *Portrait of a Girl* in a white dress with blue sash, caressing a dog, 50 in. by 39½ in., £1,102; R. Westall's *Surprise*, a young lady in white dress, with her hair flowing in the wind, 29 in. by 24½ in., £441; Ph. Champaigne's *Portrait of a Lady* in white dress with pale blue cloak, 30 in. by 24 in., £325 10s.; J. B. Chardin's *Market Figures*, 18 in. by 23½ in., signed and dated 1767, £367 10s.; J. H. Fragonard's *The Fountain of Love*, 24½ in. by 20½ in.—representing two figures running towards a fountain on which a number of Cupids are playing—£1,050; F. Guardi's *The Dogana*, 13½ in. by 17 in., £504; *Venice*, 13½ in. by 17 in., £500; *An Archway*, 16 in. by 12 in., £714; and *A View of Venice*, 13½ in. by 10 in., £535 10s.; F. Bol's *Portrait of a Lady* in black dress, seated, holding a kerchief in her left hand, 33 in. by 27 in., £861, and *Portrait of a Lady* in figured black dress, resting her hand upon the arm of a chair, signed and dated 1644, 38 in. by 29 in., £940; A. Cuyp's *Portrait of a Lady* in a black dress, signed and dated 1651, on panel, 28½ in. by 23 in., £546; and A. Palamedes's *Portrait of a Lady* in black dress holding her gloves in her left hand, and *Portrait of a Gentleman* in black dress and skull cap, holding his gloves similarly, both signed and dated 1654, 31 in. by 26 in., £546 the pair.

Modern drawings and pictures formed the components of the sale held by Messrs. Christie on April 18th, the former being chiefly derived from the collection of the late T. A. Rogers, Esq. Of these, as an example of slight fluctuation of value, may be mentioned a water-colour by Birket Foster, *A Quiet Pool on the Meads*, 11½ in. by 17½ in., which, bringing £162 7s. at the Bingley sale in 1878, now realised £147. Of eighteen drawings by H. G. Hine, the highest price, £189, was attained by *An Old Chalk Pit near Eastbourne*, 24½ in. by 33½ in. Amongst the modern pictures were the following—W. Q. Orchardson's *The Four Generations, Windsor Castle*, 1899, 28½ in. by 34 in.—a replica of the large picture containing the portraits of Queen Victoria, King Edward VII., King George, and the Prince of Wales—£420; Peter Graham's *A Norfolk River*, 44½ in. by 72 in., exhibited at the Royal Academy, 1888, £399; B. Leader's *A Summer's Day*, 50 in. by 82½ in., £525, and *An Old English Homestead*, 29½ in. by 47½ in., £350, both of which were exhibited at the Royal Academy the same year; and Sam Bough's *Edinburgh Castle from the Balmoral Hotel*, 61 in. by 56 in., £210.

On April 8th, some early pictures by Sir Joshua Reynolds, the property of the late Dryden Henry Sneyd, Esq., were disposed of by Messrs. Puttick and Simpson. These included the *Portrait of Elizabeth Lloyd, Sneyd, wife of the Rev. William Lloyd, of Aston*, wearing an Eastern dress, painted in March, 1757, 30½ in. by 25 in., which brought £756; and a *Portrait of Ann Sneyd*, younger sister of the above, painted as a shepherdess, April, 1757, £609.



## In the Sale Room

the sale of the collection of engravings belonging to Lionel Phillips, Bart., which took place at Messrs.



Christie's on April 21st, provided the occasion of an auction-room triumph for James Ward, who, collectors are now realising, was equally as great a mezzotinter as his more prolific brother William. The highest price hitherto realised by an impression of *Mrs. Michael Angelo Taylor as Miranda* in 1911. This figure was now placed in the background, no less than £1,890 being realised for a fine pair of *The Douglas Children* and *Hoppner Children*, printed in colour, after Hoppner. An impression printed in colours from James Ward's best acknowledged plate, the *Rustic Felicity*, from his picture, £262 10s. was obtained, and £315 for a pair of impressions from his translation of Morland's *Sun-View in Leicestershire*. The last subject is one impressing several names, for Ward altered the title in a state of the plate to *A Boy employed in burning the ricks*, while the original picture appears in the catalogue of the National Gallery as *The Roadside Inn*.

William Ward, when his brother was hesitating whether to give up engraving and wholly adopt painting for a career, strongly urged him to adopt the latter course, and offered to buy and engrave James's pictures. Two subjects engraved in pursuance of this suggestion were *Selling Rabbits* and *The Citizen's Retreat*, the latter of which contains a portrait of the father of the two young men, a ne'er-do-well whom their brother-in-law, George Ward, delighted to make tipsy. This pair, in colours, brought £199 10s. For prints in colour from James Ward's original plates, and those he made after Morland, higher prices were made. Of the former, a somewhat idealised portrait of Mrs. George Ward—brought £178 10s., while the pair of *Alinda* and *The Musing Charmer*—the latter a portrait of Mrs. Williams, William Ward's eldest sister—brought £105. Among the same engraver's plates after Morland, all printed in colours, were the following:—*Sportsman's Return*, £120 15s.; *A Visit to the Dancing School* and *A Visit to the Child at Nurse*, £162 15s.; *Blind Man's Buff*, £168; *Children Birdnesting*, £131 5s. Other works in colours after Morland by different engravers were *St. James's Park*, by F. D. Soiron, £67 4s.; *Boys Angling* and *The Angler's Repast*, by W. Ward, £220 10s.; *Children Playing at Soldiers*, £231; *Children Gathering Blackberries*, £63; *Rustic Employment* and *Rural Amusement*, by J. R. Smith, £220; and *The Story of Letitia*, by the same engraver, the set of six plates with wide margins, realising the record price of £861.

This pupil William Ward, J. R. Smith was an

original artist of no mean ability, sometimes engraving his own works, and more occasionally putting them into other hands for reproduction. Belonging to the former category were the set, *A Maid, A Wife, A Widow*, and *What you Will!* which realised £388 10s.; *Narcissa*, £94 10s.; and *Painting*, £52 10s. The foregoing were printed in colours, and also *Attention and Inattention*, by R. Meadows, £157 10s.; and *The Widow's Tale*, by W. Ward, all after the artist-engraver. Among other fancy subjects in colour were the following:—After Adam Buck, *Swinging*, by Roberts, £37 16s.; *Sophia Western*, by Roberts and Stadler, £58 16s.; *Step by Step* and *First Steps in Life*, by Freeman and Cooper, £44 2s.; *Ride on a Horse and Ride on Pick-back*, £44 2s.; and *I could not learn my Book and Have not I learned my Book?* £46 4s.; after Miss Conyers, *Duty and Affection*, by P. W. Tomkins, £110 5s.; after Northcote, *The Fruit-Seller and Milk-Seller*, by T. Gaugain, £78 15s.; after A. Kauffman, *Cupid Disarmed*, by T. Burke, £75 12s.; after and by Verelst, *A Flower*, with the companion print, £105; and after Hamilton, *The Shepherdess of the Alps*, by J. Eginton, £52 10s.

The series of portraits printed in colour included many choice examples. J. Ward's pair of the Douglas and Hoppner children has already been mentioned, and, though none of the other prints ran into four figures, many record prices were made. Some of the Bartolozzis, especially, realised phenomenal amounts; thus the competition for a proof of the *Hon. Miss Bingham*, after Reynolds, was prolonged until it fell to a bid of £514 10s. Other plates by the same engraver and after the same artist included *Countess Spencer*, £283 10s.; *Master Leicester Stanhope* ("Sprightliness"), £157 10s.; *Jane Countess of Harrington and Children*, £315; and *Lady Smythe and Children*, £294. After R. Cosway were the following subjects by J. Conde:—*Mrs. Tickell*, £96 12s.; *Melania* (Mrs. Robinson), £63; and *Mrs. Fitzherbert*, £54 12s.; *Mrs. Duff*, by J. Agar, £52 10s.; after J. Downman, *Mrs. Siddons*, by P. W. Tomkins, £115 10s.; and *Miss Farren*, by the same, £47 5s.; *Viscountess Duncannon* and *The Duchess of Devonshire*, by Bartolozzi, together £99 15s.; and the *Duchess of Richmond*, by T. Burke, £99 15s. The mezzotint of *Lady Louisa Manners*, by C. Turner, after Hoppner, brought £336; and the *Countess Cholmondeley and her Son*, by and after the same, £162 10s. C. Knight's rendering of *Lady Hamilton as a "Bacchante"*, after Romney, realised £315; while other plates in colours included the following:—*Commodore Sir Nathaniel Dance*, by and after J. R. Smith, £78 15s.; *Lord Nelson*, after Sir W. Beechey, by R. Earlom, £78 15s.; *The Spinster* (Lady Hamilton), after Romney, by T. Cheeseman, £136 10s.; *Sylvia*, after Peters, by James Walker, £136 10s.; and *Miss Elizabeth Laura Russell*, after Owen, by H. Meyer, £141 13s.

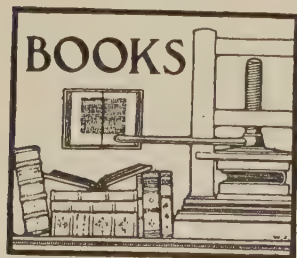
The mezzotints in black and white in the collection were not numerous, and though they included several highly attractive subjects, the impressions of these were not of a sufficiently superlative quality to tempt connoisseurs to indulge in record breaking. The following were amongst the highest prices realised:—after Sir Joshua Reynolds, *The Duchess of Rutland*, by Valentine

Green, 1st state, £336; *Viscountess Crosbie*, by W. Dickinson, 2nd state, £105; and *Mrs. Carnac*, by J. R. Smith, 2nd state, £47 5s.; *John Philpot Curran*, after Sir T. Lawrence, by J. R. Smith, £65 2s.; and *Lords John and Bernard Stewart*, and *George, Duke of Buckingham and his Brother*, after Van Dyck, by J. McArdell, £71 8s.

There are too many competitors in France for the fine engravings in colour of the eighteenth-century French School to allow them to be often seen to great advantage in an English auction-room. Sir Lionel Phillips had, however, accumulated a number of fine specimens, and the prices realised bore testimony to his discernment. The largest individual amount was attained after some spirited competition by an impression of *Les Deux Baisers*, by and after Debucourt, which was bid up to £630; *L'Indiscretion*, after Lavreince, by F. Janinet, realised £262 10s.; *L'Aveu Difficile*, £147; and *La Comparaison*, £136, both by and after the same; *L'Escalade, ou Les Adieux du Matin*, £283; and *La Promenade Publique*, by and after Debucourt, £273; *Princess Wilhelmine de Prussie*, after Hentzi, by Descourtis, £110 5s.; and the same, at a later age, £183 15s. The examples in black and white of the same school included *L'Innocence en Danger*, after Lavreince, by Coquet, proof before all letters, £115 10s.; *Les Sabots*, after Lavreince, by J. Couché, proof before letters, £78 15s.; *L'Heureux Moment* and *La Consolation de l'Absence*, after Lavreince, by N. de Launay, £99 15s.; and *L'Assemblée au Salon* and *L'Assemblée au Concert*, after the same, by Dequevaullier, £94 10s.

At Messrs. Christie's on April 15th among a number of engravings disposed of included the following:—*Rt. Hon. George Canning*, after Hoppner, by J. Young, proof before all letters, sold for £152 5s.; the *Hon. Mrs. Stanhope*, after Sir J. Reynolds, by J. R. Smith, 1st state, £73 10s.; *The Countess of Oxford*, after Hoppner, by S. W. Reynolds, printed in colours, £420; and *Mrs. Siddons* and *The Duchess of Devonshire*, after Downman, by Bartolozzi and Tomkins, printed in colours, together £162 15s.; and *Paola and Francesco*, after J. R. Smith, by W. Ward, printed in colours, £84.

THE book sales during the month were not of exceptional interest. At Messrs. Christie's on April 9th



a proof of its authenticity; the volume, however, was imperfect, six of its leaves being supplied in facsimile. At Messrs. Sotheby's on April 16th a set of

Horace Walpole's copy of the second folio of Shakespeare, second impression, printed by Thomas Cotes for Robert Allot, 1632, calf, brought only £28, though containing the celebrated letter-writer's book-plate as

R. Ackermann's *Microcosm of London*, 3 vols., *History of the University of Oxford*, 2 vols., *Westminster Abbey*, 2 vols., and *Colleges and Schools*, together 10 vols., coloured plates, with original wrappers bound in, complete with the exception of the portraits of the founders, ½ mor. t.e.g., 1812-16, sold for £70; *Bacon's Essays*, printed by John Haviland, 1625 (the first edition, containing 58 essays, and the last published in the lifetime of the author), old cf., sm. 4to, £21, against £28 that a similar copy fetched at the Huth sale; Cervantes' *History of Don Quichote*, translated by Thos. Skelton, the first editions of both parts (published in 1612 and 1620 respectively), 4to, cf., £42, against £51 at the Huth sale; a first edition of the authorised rendering of the Bible, with the two engraved titles, printed by R. Barker, 1611, containing the "She" reading in R. iii. 15—the "He" version, of which a copy appeared in the Huth sale, is believed to be the earlier of the two—the original binding, with the royal arms on the sides, brought £52; and a collection of Whittington's grammatical tracts, mostly in first editions, and containing a rare first tract printed by John Scolar at Oxford, 11 bound in 1 vol., mor., by Roger Payne, sm. 4to, £105.

The collection of book-plates formed by the late Robert Day, Esq., were sold by Messrs. Sotheby on April 16th; the most important contribution to the total realised £237 2s.—being made by a series of 208 book-plates by C. W. Sherborn, dating from 1879 to 1910, which brought £24; a series of thirty by H. S. Marks went for £2 and sixty-seven by E. D. French for £6.

AT Messrs. Christie's on April 16th a collection of English plate, the property of an anonymous owner,



was dispersed at good prices. A William and Mary porringer, with Chimæra cover, with Chimæra figures and branch, 8 in. high, 7 in. diam., 1688 (maker's mark H.S., monogram in oval), weighing 45 5 dwt., sold at the rate of 205s. per ounce.

Charles II. silver-gilt flagon, with cylindrical barrel, cover, on spreading skirt foot, 12 in. high, 1674 (maker's mark M., with a fleur-de-lys and two pellets below shaped shield), weighing 66 oz. 1 dwt., at 130s. per ounce; a Charles II. small plain porringer, with shaped and scroll handles, 3 in. high, 3 3/8 in. diameter of lip, (maker's mark P.M., with mullet above and fleur-de-lys below), weighing 5 oz. 18 dwt., at 175s. per ounce; a Commonwealth small plain tankard, with flat cover, straight handle and bifurcated thumb-piece, the foot moulded, 5 1/2 in. high, 1659 (maker's mark R.S., with cinquefoil above and below), weighing 17 oz. 15 dwt., at 175s. per ounce; while six William and Mary rat-tailed spoons, with notched lop handles, 1694, brought £62.





OF THE HON. MRS. PARKYNS  
HOPPNER, R.A.  
*Portrait of Mr. C. P. Taft*









THE one hundred and forty-fifth exhibition of the Royal Academy marks a stage in the conflict between the followers of artistic traditions and those who are seeking to replace them by new ideas. The latter are perhaps more consistent with the spirit of the age, which is one of unrest—not the unrest originating from the stirring up of those fundamental emotions which form the very being of the people, but one coming from no deeper passion than a craving for novelty, and finding its expression less in consummated achievements than in a search for new

sensations. Such a spirit is destructive in its influence. We find in the art and criticism inspired by it little creative faculty; old traditions are being rooted up, and no others worthy to be set in their place have been formulated. Thus the moderns in their quest for novelty have largely tabooed those themes the obvious beauty or literary associations of which recommended them to the artists of earlier generations. Art is the poorer for these eliminations; its range has become more limited, and instead of modern life being more perfectly recorded, painters of the new school are tempted to disguise its



LOVE'S GARDEN

FROM THE PICTURE BY FRED ROE, R.I.

EXHIBITED AT THE ROYAL ACADEMY, 1913

commonplaceness by depicting it in bizarre colours and under generalised forms which will convey little idea of its aspect to posterity.

The Academy has not been wholly uninfluenced by the modern movement. Of recent years the historical and genre pictures, which once formed a prominent feature in its displays, have been largely eliminated, and the exhibition has become more and more confined to landscapes, portraits, and representations of modern life destitute of literary sentiment. In the present exhibition a slight reaction against this state of things is apparent. Portraiture is not so strongly predominant as usual, and, despite the absence of works depending upon their attraction for their eccentricity of execution, or the problems which they present for solution, the display, as a whole, is fully as interesting as usual.

In the first gallery a reminiscence of the past is afforded by Mr. Marcus Stone's new and smaller version of *In Love*, the original of which was exhibited at the Academy in 1888. It is a type of work rather popular than great, yet Mr. Stone's versions of eighteenth-century romance, thoroughly English in their feeling, and marked by pleasant colour and pretty sentiment, were not among the least attractive productions of Victorian art, and their charm outlasts that of far more pretentious work. Mr. Charles Sims, another artist who is concerned with the presentment of his own fancies rather than with the realisation of present-day life, is represented in the same gallery by two of his finest works, which were unfortunately not completed in time for their descriptions to be included in the forecast of the Academy which appeared in last month's CONNOISSEUR. The first of these, *The Wood beyond the World*, has been purchased on behalf of the Chantrey Fund, and forms one of the few additions to the collection at the National Gallery of British Art against which no objection has been raised. Mr. Sims's technique has decidedly gained in strength, and he records his delightful visions in more corporate substance than formerly. The scene is one of the artist's beautiful phantasies—a Madonna-like figure occupying the central position with little children gathered near her, while further away are a group of beautiful maidens, who might typify the Three Graces, and a ring of dancing boys, while solemn-looking pines rise up behind against a clear, deep, ambient sky. The artist's other work, *Why then comes the Sweet o' the Year*, shows us the springtime and all the delightful forms of young life that pertain to it.

Mr. Clausen, in *Waiting for the Spring*, invests the dingy backyards of a number of commonplace London houses with the beauty that comes from sunlight and atmosphere. In *The First-born* of Mr. Claude F. Barry the painting of the sunlight flooding the interior of the room also forms one of its most attractive features. Mr. B. W. Leader, in *A Clear Evening after a Shower*, gives one of his typical transcripts of Welsh scenery, while the pleasing *Sussex Common*, by Sir E. A. Waterlow, has already been described. The portrait of *Mrs. E. Wynne Chapman*, by Mr. J. J. Shannon, is one of the five works by which he is represented this year, and perhaps the most successful. More than any of his

contemporaries, Mr. Shannon gathers his inspiration from the eighteenth-century English masters, following them in their fondness for outdoor backgrounds and their delight in beautiful colour. He has, however, handicaps to contend with to which they were not exposed, among them being the necessity of rivalling the record of the camera in securing a lifelike presentment of his sitters. From different portraits of the same individuals which have been handed down to us, one would say that little effort was made by the older painters to reproduce exact delineations of their subjects. Hoppner, indeed, when painting one of the fairer sex, is said to have been content to first set down a beautiful figure on canvas, which he gradually altered until some likeness to his sitter appeared on the canvas, when he immediately stopped, fearful of spoiling the effect of his picture if he worked longer on it. Mr. Shannon's faces are some what over-elaborated in comparison with the fluent handling of the remainder of the canvas, a fact which slightly mars the pictorial effect of his conceptions. Yet, despite this, he is among the few living artists whose portraits can be wholly enjoyed as pictures and do not depend for their attraction on the personality of their subjects. In the portrait of Mrs. Chapman, already mentioned, and the ones of *Miss Florence Henderson*, *Lady Ashby St. Ledgers and her Son*, *Mrs. Hope*, and *Her Grace the Duchess of Rutland*, Mr. Shannon realises the twentieth-century type of beauty with much of that charm and fascination which Gainsborough and Reynolds showed in rendering the corresponding type of a century and a half earlier, and perhaps with something more than their truth. Mr. G. Spencer Watson, another artist whose portraits are invested with pictorial charm; his work, however, is not so thoroughly typical of the age he paints, his subjects showing almost as much affinity to Boccaccio's Italy as to present-day England. His *Portrait* in the first gallery represents a fresh-complexioned lady in a dress, closely fitting to her figure, striped vertically with broad bands of black and white patterned with leaves. The green robe on which she is seated, a leopard skin draping the couch, and some brightly hued fruits, provide poignant notes of colour which tell out against the dull gold background. The colour-scheme is highly effective, so effective indeed that the work hardly suffers from being skied, which is the only excuse that can be found for elevating such an original and powerfully painted work above the line. Sir Hubert von Herkomer's portrait of *Sir Berkeley Moynihan* is also contained in this room. There is little colour shown in the work, for in this and the other examples of the artist—among which may be mentioned the portraits of the *Hon. Mr. Justice Bargrave Deal* and *Lord Shuttleworth of Gawthorpe, P.C., LL.D.*, *Lord Lieutenant of Lancashire*—the artist has painted his subjects in dark costumes and set them against black, or almost black, backgrounds. This arrangement by concentrating the whole interest of the picture on the face of the sitter, demands that the latter shall be set down with sufficient force to compensate for the absence of subsidiary attractions. Sir Hubert succeeds





LORD TENNYSON BY FRANK SHORT, AFTER G. F. WATTS, AT THE ANNAN GALLERY, GLASGOW  
FROM THE MEZZOTINT PUBLISHED BY ROBERT DUNTHORNE

doing this. More than any other living academician, he appears to grasp his sitter's personality, and render not merely the outward semblance, but also the image of the soul that lies behind. Among other pictures which should be noted in the first gallery are Mr. John Sargent's *Rose Marie*, a portrait study set down with his usual directness and force; Sir P. Burne-Jones's carefully painted likeness of *Sir Edward Elgar, O.M.*; and Mr. George Wetherbee's *The Wave*, a graceful rendering of girlhood.

The second gallery contains Mr. Arthur Hacker's *The Little Mother*, which has been already described; a broadly painted and effective snow-scene in *Westmorland*, by Mr. R. Gwelo Goodman; and a highly wrought and smoothly painted picture of *The Boyhood of Alfred the Great*, by Mr. E. Blair Leighton, more distinguished for its prettiness of sentiment than its forceful execution. Mr. S. J. Lamorna Birch is represented by a low-toned landscape, *The North of Sweden*, the interest of which is concentrated more on the finely rendered sky than on the vast expanse of country which lies beneath. The chief

attraction of the room, however, will be found in Mr. John S. Sargent's *Hospital at Granada*. Probably no other living artist could have painted the scene as well; but the question arises, Was it worth the painting? As a truthful transcript of modern life it vies with Mr. Frith's *Derby Day*, and is rendered with a strength, breadth, and directness that the latter artist could never have attained. Mr. Frith, however, even at the cost of absolute realism, would have invested the scene with some dramatic picturesqueness. Mr. Sargent has not attempted this; his picture is as bald a statement of facts as ever appeared on a picture postcard. The facts, it is true, are splendidly recorded; the prosaic details of the arcaded cloister, which forms the subject of the picture, the play of sunlight about it, and the various figures—visitors and patients—are all set down with the same unflinching realism. It is magnificent, but it is hardly art—or at least art of the kind which Mr. Sargent is competent to give us. Once more one must deplore him using the most sentient brush of modern art to record themes which could be almost as well expressed

by a camera. Mr. C. Napier Hemy's *Trawler* is in its way almost as realistic in its conception as Mr. Sargent's picture, but the subject is removed from commonplaceness by its beauty; the infinite variety of form and colour in wind-lashed wave and sky rendering them inexhaustible in their interest. It is strongly painted, and the weight and force of the sea is suggested with much skill, the substantially built fishing-boat that is hurried along over its surface seeming a fragile plaything in comparison. *Love's Garden*, by Mr. Fred Roe, shows a group of young men and maidens in Directoire costume seated in an old French garden round a table on which a pink-draped cupid is showering a wealth of gaily coloured blossom. An old servitor is standing a little distance behind, and on the far side of a gate in the background can be seen a glimpse of a disconsolate widow. Without attempting to expound the allegory represented in the picture, one can praise the fine painting of the group of figures seated round the table, the white tablecloth and the glasses, and the bowls of richly coloured fruit which are set thereon. These are so well rendered, and seem so complete in themselves, that it may be questioned if the picture would not have been a greater success if the other elements in its composition had been reduced to a more subordinate place. A very charming *Portrait* by Mr. Charles Sims of a lady in a classical garden; *The Vision of Endymion*, by Sir E. J. Poynter—already described—and a well-painted interior by Mr. F. G. Swaish, are among the other contents of the gallery, the last picture in which is an idyllic landscape by Mr. Adrian Stokes. Its title, *A Spring Melody*, is derived from the music a fay is calling forth from a pipe to which some deer are listening, but the forms of these are quite subsidiary in their interest to the beauty of the delicately coloured landscape. A group of graceful silver birches rise above a lonely pool, beyond which stretches a broad expanse of warmly tinted meadow, until it merges in a distance of blue and white Alpine peaks, the whole being surmounted by a cloudless azure sky.

The largest canvas in the third gallery is Mr. John Lavery's portrait group of *T.M. the King and Queen, T.R.H. the Prince of Wales and the Princess Mary*, commissioned by Mr. Hugh Spottiswoode for presentation to the National Portrait Gallery. It is a fine work, but not wholly a success. The Queen is shown on a sofa, with Princess Mary seated at her feet and Prince Edward standing behind, while the King, in admiral's uniform, stands with military erectness at the side. The figures of the Queen and Princess are charmingly natural and happily arranged, but that of Prince Edward is set down so slightly that it appears as though it was inserted as an afterthought; while the King, though expressed with dignity, is hardly sufficiently connected with the remainder of the group. The group itself appears a little lost in the vast apartment in which it is centered, the numerous vertical lines formed by chandeliers, doorways, windows and panels leading the eye perpetually upwards and away from it. To atone for the faults in the composition, Mr. Lavery's colour-scheme could

hardly be bettered. It is a delightful arrangement of blue, silver and grey; the blue of the insignia of the garter which the Queen is wearing, and the diamonds of her tiara, forming the highest notes of a perfectly rendered harmony. With all its faults, Mr. Lavery's royal group is perhaps the finest that has been painted within living memory. Other royal portraits are those of *H.M. the King*, painted for the United Service Club by Mr. Arthur S. Cope, and a companion picture of *H.M. the Queen*, commissioned by the same institution from Mr. William Llewellyn. Mr. Cope's picture is a straightforward piece of work and a good and dignified likeness. Mr. Llewellyn's canvas is an improvement on the State portrait that he executed last year. It is not altogether a flattering likeness of His Majesty, but the figure is invested with dignity, and the robes are painted with a care and skill and a mastery of cool colour that recalls some of the best work of Francis Cotes.

Among the other portraits in this gallery are a good likeness of *The Rt. Honble. Sir George Peel, G.C.M.G.* and *High Commissioner for Australia*, by Mr. James Quinn, and a powerful and well-modelled presentment of *The Earl of Cavan*, by Mr. Philip A. de László. Turning to the landscapes and subject pictures, one's attention is first attracted by Sir Alfred East's painting of *Fraser Rivington Pike, Bolton*, giving a view of a portion of the reservoirs belonging to the Liverpool Corporation. The theme, though apparently simple, is in reality a highly complex exercise in the use of rhythmical lines. From where the spectator is standing a hillside slopes sharply down to a curved roadway, beyond which are seen the half-circles formed by the outlines of the reservoirs while a succession of curved lines beyond, formed by roads and softly rounded hill-summits, carry the eye to the horizon. The only foil to these is apparently the rectilinear outlines of a house in mid-distance, but even this line falls perfectly into its place, and the landscape is large in feeling, and carried out in warm but delicate greens and blues surmounted by a pale yellow sky flushed with pink, is one of the greatest artistic triumphs in the exhibition. Sir Alfred East's second important contribution, *The Rainbow*, represents the view from Lelant, Cornwall, looking across the end of St. Ives Bay towards Hayle, at low tide. In the foreground a broad expanse of sand broken by a narrow stretch of water and backed by the low hills on the opposite side of the inlet, while a breezy blue sky, spread over noble cloud-forms, gives dignity and animation to the composition. The colouring is strong, fresh, and firmly harmonized. *A Song of Springtime*, the most important figure subject by Mr. J. W. Waterhouse, is well drawn and coloured in the deep greens and blues so characteristic of this artist. Mr. J. Seymour Lucas offers against modern artistic canons in *The Tuscan Stradivarius* a telling literary anecdote. He shows us the work-room of Stradivarius in the year 1690, with the Marchese Bartolommeo Ariberti purchasing instruments from the famous maker for Cosimo III. de Medici, Grand Duke of Tuscany, who sits in a chair watching the negotiations.



## Current Art Notes

ne has never been able to fathom the reason why picture ceases to be a work of art directly it presents a record of some event, whether real or imaginary, which is chronicled in literature. To be strictly logical, one should exclude for this reason most of the antique Greek statuary and early Italian pictures from the higher realms of art; the one is chiefly concerned with presenting the semblances of imaginary gods and heroes, and the other in illustrating anecdotes taken from the Bible and various sacred and profane legends. The sole method in which a picture of this kind can be judged is, does it depend for its attractiveness on its artistic merits or the interest of the anecdote it portrays? In the case of the example by Mr. Seymour Lucas the attraction decidedly lies in the former. The anecdote, indeed, is merely an excuse to afford a theme for a seventeenth-century costume picture—a period which the artist advisedly prefers to that of our own day, as affording him a more congenial field for his talents. He has told the anecdote so well that, if we knew nothing of the personages represented, we could at least tell the respective parts they are playing, the craftsman, with a dignified consciousness of his own worth, negotiating with the suave intermediary while the Grand Duke is seated, careless of their chaffering, his hat set firmly on his head, truculent and egotistical in his bearing. But the great merits of the picture lie in its certain draughtsmanship and fine colour. The figures are well drawn, finely posed, and set in an atmospheric environment, the light falling on them from windows shown on the side of the picture, and flooding the picture with a clear, cool luminosity, while the tone of the work is well stained and harmonious. Next to this is a second example by Mr. Fred Roe, entitled *For those at Sea*, representing a picturesque group of Dutch peasants kneeling before the communion rails of a church, and marked by firm drawing and pleasant colour. Mr. Joseph Archibarnson's *Winter reigneth o'er the Land*, though a low-scene, neither contains the sheep nor is lightened by the sunset glories which the artist usually introduces into his work of this character. It shows a country road winding over a stone bridge, and backed by some farm buildings. The colouring is strong and sincere. Sir J. Poynter's *At Low Tide*, and *The Schillerhorn in Winter*, by Sir E. A. Waterlow, have already been described. *The Glove*, a pleasing representation of a fine scene, is by Mr. Briton Riviere, and a good tonal rendering of *Night in a Swiss Valley* by Mr. B. E. Leader. In this gallery Mr. John S. Sargent is represented by two pictures—*Spanish Gipsies*, a group of picturesque gypsies set in the strong sunlight which the artist alone seems to have the gift to express with such ease and consummate mastery; and *Weavers*, an interior scene, in the same gallery, forms a strong contrast to this in its scheme of light and shade, the latter strongly predominating, being relieved by a brilliant splash of sunlight coming through a window which is almost dazzling in its intensity. Stephen Reid, in his *Myrmidon of Henry VIII.*, a richly coloured costume picture, though still under the influence of the late E. A. Abbey, shows greater strength

and individuality in his expression. Two powerful landscapes by Mr. H. W. B. Davis of *Junction Pool*, *Elan*, and *Wye, Radnorshire*, are marked by true and poignant colour full of sunlight, but set down somewhat crudely.

To attain a full representation of the range of J. M. W. Turner's water-colour art would necessitate borrowings from the national collections, for the artist's sketches and the impressionistic memoranda made during his latter years are almost wholly in the keeping of the authorities at Trafalgar Square and Millbank; but for a representation of the artist's finished works in water-colour—those he made to sell and considered fitting for public exhibition—it would be almost impossible to get together a more adequate display than that shown at Messrs. Agnew's Galleries (43, Old Bond Street). The examples ranged in date from 1790 to 1843, thus covering Turner's career from the time he was a boy of fifteen until he had reached the age of sixty-eight. Belonging to the former year was a representation of *The Archbishop's Palace, Lambeth*, the first work that the artist contributed to the Royal Academy, in the catalogue of which its authorship was ascribed to T. W. Turner. In its composition the work shows wonderful precociousness, the artist having boldly placed the palace in the background and provided a foil for its dignified façade by introducing a group of picturesque but far more humble buildings in front, set at such an angle that their lines direct the eye to the principal component of the artist's theme. The early date of the drawing is evidenced by the windows of the houses showing no reflected lights, an innovation which Turner initiated later, and which has since been universally adopted by architectural draughtsmen. The artist's progress from topographical exactitude to the loftiest phases of imaginative art could be traced through such drawings as *St. Lawrence, Evesham* (1793), *Malmesbury Abbey* (1794), and *Tintern Abbey* (1795), in which emphasis was laid upon architectural details, and colour suggested rather than expressed. From these to the *Norham Castle: Summer's Morn*, of 1798, one of the earliest of the many representations he made of this favourite subject, there is a marked advance. Instead of thin washes of blue, brown, and yellow, more or less conventionally applied, full depth of colour is attained, limited, indeed, in its range, but fully adequate to express the deep, low-toned effect that Turner desired to realise. The *Snowdon Afterglow* (1805-10) was somewhat similar in tone, but showed higher poetical insight; while the *Chamounix, with Blair's Hut on the Montanvert*, of about the same date, marked the awakening of Turner's colour-vision which originated with his first tours to the Continent. From this period onwards the works showed growing mastery and were represented by a series of superb examples. To discriminate between the beauties of these would require longer space than can be afforded; one can only say that of Turner's best drawings of his best periods a display was gathered together which is hardly likely to be repeated.

## The Connoisseur

IT is rarely that an artist so thoroughly imbues himself with the spirit of his adopted country as Mr. R. G. Meyerheim, a Prussian by birth and Dutch by training, who is showing at the Carroll Gallery (10, George Street) a collection of water-colour drawings entitled *The Soul of the Country Side*. These drawings are wholly English in their conception, feeling, and execution, and show the sweetness and charm of the country-side with an intimacy of perception that is vouchsafed to a few. Mr. Meyerheim paints figures and landscape with equal facility, combining the two in the same theme in the manner of Fred Walker, whom he often recalls, more especially in his smaller works. His colouring is tender and delicate, and delightfully fresh. Among his most effective works are *From gathering floods he saves his flock*, *To Lowland Pastures Wending*, and *A Sunny March Morning*.

A COLLECTION of interesting lithographs by Mr. Frank Brangwyn, A.R.A., and some modern German artists, is on view at the galleries of the Berlin Photographic Co. (149, New Bond Street). Mr. Brangwyn's bold and powerful technique is admirably adapted for lithographic expression, and the work shown, which includes some of his best examples in the medium, worthily exemplifies his range of expression in black-and-white. Amongst the Continental artists represented are Professors Max Liebermann, Carlos Grethe, and Schmoll von Eisenwerth.

AT the Leicester Galleries (Leicester Square) Messrs. Ernest Brown and Phillips showed the latest cartoons by Mr. Max Beerbohm, who showed that his wit had not lost its barb. Some of the best things shown concerned the fortunes of members of the Liberal Government. Sir Edward Grey in the embrace of the Russian bear was almost tragic in its intensity of expression, but the drawings of the ministers of the Crown imploring "Sir Rufus Isaacs to tell them if he knows of any stocks which they could buy without fear of ultimate profit" was conceived in a lighter key, and most of the hits at political and social celebrities were admirable pieces of playful wit. At the same galleries the water-colours of Surrey by Mr. Sutton Palmer showed pleasant feeling and good colour; a number of them were somewhat over-laboured, but others—the moor-scenes more especially—were painted with a delightful sense of ease and freedom.

AN illustrated album showing Lord Shrewsbury's 25-h.p. Talbot car performing its memorable feat of running nearly one hundred and four miles within the hour on the Brooklands track—the first time that over one hundred miles has been covered within the time—has been issued by Messrs. Clement Talbot, Limited (Barlby

Road, Ladbroke Grove). The brochure is excellently got up, and the illustrations, reproduced from photographs, give a vivid idea of the wonderful speed that the car attained.

WHILST all forms of Oriental porcelain possess attractions to the collector and connoisseur, one is justified in ascribing to the blue-and-white Kang Hi—*the china beloved Whistler and Rossetti*—a special fascination due, perhaps, to its coloration, recalling its poignant contrast and depth of tone that aspect of nature most grateful to the sight, the azure and white of a summer sky. At Messrs. W. Dickinson & Son's (100, Wigmore Street, W.) a collection of choice pieces of this beautiful ware is now on exhibition. It was accumulated by an amateur in Holland, formerly the great European centre for blue-and-white china, the latter being largely exported there in the seventeenth century, and until lately many fine pieces could be picked up in the country. This condition of things no longer prevails, and the collection must be looked upon as evidence of the power rather than the present affluence of the Dutch in such possessions. It is especially rich in fine cabinet pieces, all of which are in pristine condition. Amongst these may be noted a pair of wine-bottles of uncommon shape with handles and projecting spouts decorated with heart-shaped panels in blue over a blue network on a white ground; others with tall bulbous necks; hawthorn jar-shaped tall vases quaintly decorated with dogs and ribbon; pear-shaped bottles, and many other pieces ranging in height from an inch or two to several feet.

WE are able to announce that the interesting collection of pictures and *objets d'art* belonging to the late Lady Dorothy Nevill will be dispersed by Messrs. Christie's on July 15th next. There should be keen competition for the possession of many of the interesting pieces which ornamented and furnished her reception rooms—the meeting-place for half a century of all the notabilities of politics, science, and art, who came to pay homage to one of the most charming of London hostesses. Lady Dorothy was a contributor to *THE CONNOISSEUR* from its commencement, taking a genial and sympathetic interest in all matters pertaining to art and collecting generally, and from time to time lending many of its most beautiful specimens for illustration in the magazine, and in her death we have to deplore the loss of a good lady and a sincere friend.

WHEN Lord Leighton visited Damascus in 1873, he lodged when he was visited by Ananias after his conversion, probably the oldest thoroughfare in the world—he found a beautiful Syrian house, the courtyard of which he sketched on the spot and subsequently immortalized his picture of *Old Damascus: Jews' Quarter*, exhibited



## Current Art Notes

at the Royal Academy in the following year. Shown in this picture are the outer doors of three rooms, the interiors of which—entirely unrecorded on the canvas—are among the most ornate examples of seventeenth-century Mahomedan domestic art now in existence. These gorgeous interiors were not destined to remain much longer in their original position. Shortly after Leighton's visit, one of the trio, including the doors, panelled walls, ceilings and divans, was transferred bodily from Damascus to England by the firm of Messrs. Vincent Robinson, and erected in their galleries (34, Wigmore St., W.), by the late Sir C. Purdon Clarke. This interior was subsequently secured by the authorities of the Victoria

the walls have been omitted. The resetting of the room, however, has been so tastefully and dexterously performed, no new panelling whatever having been introduced, that little of the original effect has been lost. The walls are surmounted by a frieze which ends in a projecting cornice, a little over twelve feet above the ground, above which is a recessed border of white wood, fifteen inches in height, while the whole should be surmounted by the elaborately-painted ceiling, for which at present a plainer but not unsightly substitute is provided. The walls are broken by a couple of windows, barred across with grills of painted woodwork, and two recessed niches hung with shelves, on one of which



"FROM GATHERING FLOODS HE SAVES HIS FLOCK"

BY R. MEYERHEIM, R.I.

AT THE CARROLL GALLERY

and Albert Museum, South Kensington, and now is included among the treasures there. In the early eighties Messrs. Vincent Robinson managed to secure the other two rooms and brought them over to England. The smaller of these is dated the year 1100 of the Hejira—A.D. 1689—and the larger belongs to a period of about fifty to a hundred years earlier. An illustration of a corner of the latter, as it is now set up in Messrs. Vincent Robinson's galleries, is given in the present issue of THE CONNOISSEUR. The green door shown in Lord Leighton's picture is still a part of it, the outer front simply but tastefully decorated with raised rectilinear patterning on the wood, the inside being lacquered over to comport with the interior of the apartment. This is decorated with a richness and profusion of brilliant coloration which recalls the descriptions in the *Arabian Nights*. The room as originally constructed formed roughly a square, the sides of which were each a little over fourteen feet in length; but owing to the exigencies of space the woodwork has been temporarily set up in the form of a longer and narrower apartment; for this reason, too, the original ceiling is shown in another place, and the divans which were formerly ranged round

might be set the rose-water bowl in which a visitor might perform his ablutions. Every inch of the wall-space, including the back of the recesses, is adorned with rich lacquer in many colours. The ground-work of this is silvered, which endows the tints laid upon it with a subtle irradiance and luminosity very beautiful in its effect. The ceiling is flat, its surface being decorated in the centre with a wreath of flowers, from which depend four pendant sprays, and being encircled with a broad floral border with shaped floral corners. Immediately below the ceiling is a band of white wood, about fifteen inches deep, partly concealed by a projecting cornice a little over eleven feet from the ground. Under this comes a deep frieze, in the painting of which the artist has been hampered by the Mahomedan law prohibiting the reproduction of any form of life. This has induced him to adopt a quaint but highly effective procedure. He has depicted on the frieze the Abana and the Pharpar, the far-famed rivers of Damascus, not as they appeared in the time of Naaman the Syrian, but as they were in the sixteenth century, the palmy period of Mahomedan power, their banks dotted with tall-domed mosques and merchants' palaces, and their

waters crowded with many-oared boats. The buildings, boats and oars are minutely set forth, but the oarsmen and all signs of animal life are omitted, so that the boats appear to be moving without hands—a curious but not unsightly effect. It is less, however, in the frieze than on the panelling below that the painter has lavished the resources of his art. The ground of all the woodwork, except in one instance, is of dull gold lacquer, rich and luminous in tone. Each panel is painted either blue or blue green, in raised gesso duro, in which are let in medallions decorated with either architectural subjects or groups of fruit or flowers; while every inch of the adjoining woodwork at the sides is adorned with floral designs, and over them are painted pious aphorisms in Arabic. Included among the representations are various fruits, such as apples, strawberries, pomegranates, and others mentioned in the Bible; but the prevailing decorative motif is the rose, which is repeated again and again in the borderings. One of the panels has a ground-work of ivory, which introduces a distinct and beautiful note in the colour-harmony. The latter is marvellously rich and sustained, the underground of silver permeating it throughout with a jewel-like luminosity and transmuting red lacquer into a beautiful dull red gold, and lightening the blues and greens with iridescent tone.

MONSIEUR HENRI MARTIN, in the fine though hardly fully representative collection of his works shown at the Goupil Gallery (Messrs. William Marchant and Co., 5, Regent Street), appeared rather as the chief of the French *vibriste* painters than as a great decorative artist. In the latter rôle he has consummated some of the finest of modern decorations in the Capitol of Toulouse, the Hotel de Ville of Paris, the Sorbonne, and other of the French public buildings, but at the Goupil Gallery the pictures shown were almost wholly concerned with the realisation of objects and scenes illuminated by intense sunlight. The artist's portrayal of such themes was wonderful in the degree of illusion he attained in transferring the effect of brilliantly refulgent atmosphere to canvas. The largest of his pictures, *Sous la Pergola, en Automne*, when viewed from a sufficient distance away, had the appearance of actual life. To attain such an effect is, perhaps, not the highest type of art; but to attain it without losing any of those beauties which one associates with a less realistic style of painting is a feat of which few artists besides M. Henri Martin are capable; and this work—wonderfully reposeful in its feeling—with its beautifully grouped figures, vivid but true coloration, and lambent, sun-laden atmosphere, must rank as one of the greatest technical achievements of modern art. In many of the smaller works similar effects were attained, and, indeed, the repetitions of dazzling sunlight would have been almost monotonous in their brilliance had not the artist widely varied the themes which he set down on canvas—not confining himself to figure subjects, but giving also beautiful renderings of landscape and architecture. Amongst the latter were some pictures of Venice clothed

in the brightest of colours, but all superbly harmonised and many French scenes, marked by breadth and generally distinguished by nobility and dignity of composition. In his portraits M. Martin showed that it was possible to realise the characterisation and personalities of his sitters without weakening the pictorial unity of his design. As an example of this may be taken *Mon Portrait* (lent by the Musée du Luxembourg), in which the brilliant iridescence of the sun-flooded atmosphere seemed happily in accord with the buoyancy and joyousness expressed in the figure of the artist; whilst his *Portrait de mon fils Jacques*, another work of the same character, was equally successful. The exhibition was highly interesting and giving to the English public a representation of the art of one of the most original of living French masters.

ONE of the most beautiful and interesting social events of the season will be the Historic Costume Ball, entitled "A Fête at Versailles," to be held at the Royal Albert Hall on Thursday, June 5th, 1913, under the special patronage of Their Majesties the King and Queen and Queen Alexandra, and H.R.H. Princess Christian, the proceeds of which will be devoted to the Incorporated Soldiers' and Sailors' Help Society. All visitors must be in costumes worn between the years 1646 and 1793. The most picturesque event of the evening will be the reception held by Louis XIV. of various European and Asiatic sovereigns and their courts, all of whom will be dressed according to the costume in the year 1680 of the various countries represented. Lady Arthur Paget is organising the group "The Court of France," and the Countess de March the group "The Court of England." For the decoration of the hall a scheme of white, gold and blue has been selected, silken banners embroidered in fleur-de-lys being hung at intervals round the hall.

THE enhanced attractiveness of old furniture, formerly merely to collectors, but to householders, who a few years ago would have been content with contemporary work, is shown by the large increase in the number of establishments where it is offered for sale, either alone or in company with modern work. Messrs. Harrold (Brompton Road) come within the latter category. Their experience in stocking antique pieces has met with such marked success that it has been found necessary to enlarge this department, with the result that a much wider selection of pieces than formerly is now on view, including numerous pieces of English and Continental work of more than ordinary interest.

THE annual show of the Glasgow Institute usually held in spring has been put off this year till autumn, the reason being that the society's quarters are undergoing rehabilitation. But art-lovers in Glasgow cannot complain of any lack of compensation in the shape of other exhibitions, and the of these which more than atone for this postponement are

## A Fête at Versailles

## Glasgow: Sir Frank Short and Fantin-Latour





17TH CENTURY OLD PANELLED ROOM FROM DAMASCUS, ABOUT 16 × 14 × 12FT. HIGH,  
IN THE VINCENT ROBINSON GALLERIES, 34 WIGMORE STREET, LONDON, W.

TRANSLATIONS BY THE REV. W. ST. CLAIR TISDALL, D.D., OF THE

WORDING IN THE FOUR PANELS, READING FROM RIGHT TO LEFT.

4. O (he in whom,) thou in whose praise, lo! men hasten!





## Current Art Notes

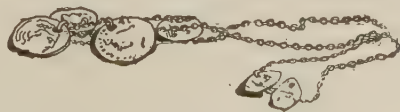
at the Société des Beaux Arts, its nucleus consisting of a large and unique display of lithographs by Fantin-Latour, and another at the Annan Gallery, composed entirely of aquatints, etchings, and mezzotints by Sir Frank Short, R.A., who is director of the engraving class at South Kensington.

Sir Frank's etchings are occasionally rather harsh, his limitation being possibly due to his acknowledged addiction to steel-facing—a method eschewed by most etchers of to-day—while here and there, too, he betrays a distinct ungainliness as regards design. But as a mezzotinter in monochrome, on the other hand, he is a master without peers among his contemporaries, and his triumph in this field constitutes him an exceptionally interesting figure. During late years photogravure has gradually reached a high level of excellence, and this has sadly discouraged the practice of mezzotint—yet is there not a charm about the good old handicraft which the new mechanical process can never hope to rival?—While Sir Frank's works show, and show abundantly, that an able mezzotinter gives just as good and faithful a rendering of the great painters as any photographic engraver can. His reproduction of Hoppner's *Emma Hart* preserves all the winning grace of the original; it is as gentle as any print by John Jones or Raphael Smith, and it is, indeed, so well charged with the flavour of those masters' period that it literally demands an accompaniment of Hepplewhite chairs and other Georgian articles of vertu! Then in handling G. F. Watts's pictures Sir Frank often contrives to suggest just the quality and character of that painter's brushwork, while occasionally, notably in a plate after *Orpheus and Eurydice*, he indicates the softness of flesh in a manner fully equal to that of his exemplar himself. In interpreting the famous portrait of Tennyson, now the property of Lady Henry Somerset, he is likewise eminently successful; and it is to be hoped that he will not rest here, but will do some more of Watts's pictures of men of letters. Less happy is his print of Nasmyth's likeness of Burns, while his renderings of Peter de Windt are slightly disappointing; but in reproducing Turner the mezzotinter has truly found his *métier*, and his activities in this particular direction have been huge. After issuing a few parts of his *Liber Studiorum*, Turner found it necessary to relinquish the project on account of lack of support, and all these various studies which passed into temporary oblivion thus have been perpetuated by Sir Frank, while he has also duplicated some of those others which

Turner published; and in nearly every case the magic of the great landscape-painter is brought to life again. Look, for instance, at *Pastoral*, wherein the distance is shimmering with light. This scene might have grown up upon the paper of its own accord; it might have risen by an incantation like Troy in the Greek myth; and is it not something of this sort, precisely, which makes Turner's own works so enthralling?

And Fantin-Latour's lithographs disclose a kindred quality. They are mostly figure-studies, and the skill which makes these people seem like real people is somehow concealed, while in one example, a beautiful portrait of the lithographer himself, everything seems as natural and inevitable as leaves on a tree. Fantin-Latour was a virtuoso who invariably managed to veil his virtuosity, while in like fashion one never thinks of Sir Frank Short's technique, but only of what the technique has done. And this similarity to the French lithographer which the English mezzotinter shows—a similarity chiefly striking when thinking of his Turner prints—makes one the more entitled to proclaim him again essentially a master.

ROMANTIC interest will always attach to antiquities directly connected with Bible history. The exhibition of the Preece collection of Persian art which opens in May at the Vincent Robinson Galleries in Wigmore Street, contains such a relic of the past, a carved stone of great size from Daniel's tomb at Susa, which it is thought may be a missing portion of the famous stone referred to in pages 415-19 of Loftus's *Chalden and Susiana*, and which was blown up with gunpowder by a fanatic about the year 1812. The stone in this collection is of very great antiquity (about B.C. 600), and the fact that it was found in the river Shaur at the foot of the mound in close proximity to the tomb, and that its measurements of width and thickness closely correspond, and that the top back has been hollowed out and evidently used for grinding corn (as mentioned by Loftus), points to the possibility of its being a missing remnant of the stone mentioned by Loftus, mutilated by the explosion and worn by the action of the water. Be this as it may, the stone in this collection is one of historical significance, and can quite well stand on its own merits as an authenticated relic from one of the most interesting spots in the East.





THE anecdotal guide to the British school of painters as represented at the National Gallery, by Mr. E. V.

"The British School," by E. V. Lucas (Methuen & Co., Ltd. 2s. 6d. net)

Lucas, is a literary production more interesting to the general public, who seek to combine instruction with entertainment, than to the serious student of art. The writer may be congratulated on having served up the dry bones of biographical facts in a piquant and attractive manner, and if sometimes in his quest for the picturesque he unduly emphasizes the anecdotal side of his work, the result is only to make the volume the more entertaining. Among the one or two minor inaccuracies which may be cited is giving the credit of the record of the conversations with Northcote to James Ward, R.A., the artist. It was another James Ward who enjoyed the society of the satirical portrait painter. The book, which is prefaced by an interesting account of the origin of the National Gallery and the accumulation of the collection it contains, as well as a brief outline of the history of British art, should admirably fill its purpose of a popular guide to the English pictures in the institution at Trafalgar Square.

ALL faults may be forgiven a biographer save a lack of sympathy with the subject of his memoirs. He may

"Lawrence," by Sir Walter Armstrong (Methuen & Co., Ltd. 21s. net)

not admire his hero, but at least should identify himself enough with the latter to admit his readers into sufficient intimacy with him to take a poignant interest in his doings, whether they be good or otherwise. Sir Walter Armstrong's biography of Sir Thomas Lawrence is unfortunately marked by this crowning failing. It is informative, carefully accurate as regards facts, and written in an easy, fluent style; but from the beginning the author lets us see that he possesses no sympathy or appreciation of either the artist or his works. One would say, rather, that he entertains a prejudice against the fashionable portrait painter, for the facts that tell in the latter's favour are briefly and coldly recorded, while the weak points in his character are somewhat unduly emphasized. It is an unpleasant picture that the author gives us, and, one feels, an unjust one—rather the indictment of an adverse counsel than the impartial summation of a judge. Lawrence's virtues were his own,



CHICHESTER CANAL BY J. M. W. TURNER FROM "THE BRITISH SCHOOL," BY E. V. LUCAS (METHUEN)



faults largely owing to his faulty upbringing, for probably no artist who achieved greatness was ever so judiciously educated by his parents. Poverty has been a hindrance to the career of many a painter, but even poverty has its alleviations, and the display of talent almost inevitably attracts outside help and counsel to the budding painter. Lawrence's father, who, Sir Walter tells us, "behaved well according to his lights to his son," deliberately shut off the boy from any such assistance, and declined to allow him to read books on art, the only opportunities for study he permitted being occasional visits to private collections of pictures in the neighbourhood of his home. In the meanwhile he was largely supporting himself and his family by exploiting the boy's precocious talents. Lawrence eventually arrived in London with a reputation of being a youthful prodigy, but possessed of practically no education, whether artistic or otherwise. Sir Walter Armstrong puts down the failings in his work—his facility in catching a superficial likeness rather than revealing the personality of his subject—to the weakness and shallowness of his character. Is it not rather to be ascribed to the long practice of his early years, when it was his daily task to portray his father's customers during their brief waits for chaise or coach, and compelled to set the form of his sitters' features on paper with imitative accuracy on the pain of losing their custom? That Lawrence was fickle in his love affairs is no clue to the general stability of his character. One would say that his master-passion was art, and that this so occupied his nature as not to permit the endurance of any other poignant emotions. In his latter years, when he was pressed for money, pressed for time, and overwhelmed with the number of his commissions, he yet, when his sitters permitted, spent a longer period over the completion of his pictures than when he was a comparatively unknown artist: and these works are among his best and most vigorous. Sir Walter Armstrong's criticisms on Lawrence's pictures, though not sympathetic, are marked by well-informed acumen; whilst a long *catalogue raisonné* of the artist's productions, compiled mainly by Mr. Edward Dillon, the most exhaustive yet issued, more than doubles the value of the book as a work of reference.

MR. T. MARTIN WOOD'S description of George Du Maurier as "the Satirist of the Victorians" seems over exclusive in its phrasing, for the artist did not commence his career until about 1860, when a quarter of a century of the Victorian era had already elapsed, and his contributions to the satire of the remaining period only concerned a single phase of life, other phases of

which were as ably satirised by different hands. Du Maurier, indeed, was less a satirist with his pencil than his pen. His illustrations to *Punch* are unexaggerated pictures of contemporary fashionable life, and, divested of their text, the greater part of them would cease to be humorous. Du Maurier, indeed, is rarely humorous in

his art, but remains consistently a serious illustrator, and none the less one because he himself provides the text to much of his own work. His *Punch* characters, "Mrs. Ponsonby de Tomkyns," "Sir Gorgius Midas," and the others, are literary creations, remaining distinct and entertaining individualities altogether apart from the artist's pictures of them. This power of literary creation was evinced by the artist early, he having had a story accepted by the *Cornhill Magazine* before any of his illustrations were published. With the exception of inventing the legends for his *Punch* drawings, however, he suffered his gift to remain dormant until he was sixty, when he produced first "Peter Ibbetson" and then "Trilby." Mr. Martin Wood has compiled an interesting volume, which, though it does not contain much that is entirely new, groups together facts and criticisms concerning Du Maurier's life, art, and literary achievements in an attractive manner. Not the least valuable part of the volume is the account of the illustrations for various works and periodicals, which are now in danger of being forgotten, and which constitute some of Du Maurier's most important artistic achievements. The illustrations to the book—superbly reproduced plates from Du Maurier's drawings—make a most attractive feature, in most instances doing greater justice to the artist than the original blocks.

STATE-AIDED art training for the benefit of industry should need no defence, though the manner of its accomplishment is a point highly debatable. Mr. Brown's volume may be regarded as a dual counterblast to the report of the Departmental Committee appointed with regard to the Royal College of Art, and to the recent book of Mr. C. R. Ashbee, *Should We Stop Teaching Art?* It is, in short, a spirited defence, having the approval in a foreword of Mr. Walter Crane, of the South Kensington College; and further, a reply to the argument that the College has not fulfilled its *raison d'être* of assisting industrial art.

In tracing in some detail the history of the School of Design, which developed into the National Art Training School, and blossomed forth in 1897 into the Royal College of Art, Mr. Brown manages to prove this argument of the Institution's failure to lend material aid to manufacture, for from the earliest time, on his own showing, the complaint has been made of the tendency of the school in the direction of "fine" rather than "ornamental" art. To discriminate between instruction suited to the one department of artistic practice and the other is a task of no little difficulty, and who shall say that the designer's education is not the more complete for being as liberal and as broad as possible? To remedy the defects of the present system the Departmental Committee recommend decentralisation, under which the training of designers for the manufacturing industries would be specialised and undertaken by provincial colleges of art devoting attention to the

George Du Maurier, the Satirist of the Victorians," by T. Martin Wood Chatto & Windus 5s. 6d. net)

"South Kensington and its Art Training" By Frank P. Brown, A.R.C.A. (Longmans 3s. 6d.)

particular needs of the locality—for instance, a textile college for Manchester and a pottery college for Stoke-on-Trent. Mr. Brown, who speaks from the experience of having passed through the College and of being an art master, condemns the decentralisation scheme as likely to detrimentally affect the South Kensington College. He maintains that the work of that Institution has and does fit men to return to and give valuable artistic aid to the industries, but the reason they do not return is the lack of monetary inducement. In this connection he makes a caustic attack on the manufacturers of the Staffordshire Potteries. He divides the 300 or more pottery-producing firms into two classes—250 who employ “no designer in the true sense of the word”; and 50 who, he admits, have employed and may still employ skilled artists and designers. Of the 250, however, he says:—

“The manufacturers find that their needs can be met with in the following manner: a boy, we will say, commences work in the factory as a ‘flower painter’—that is, he is employed to paint poppies or forget-me-nots (or whatever flower he specialises in, and is at the moment popular with the buyers and with the public) on to the articles which require decoration. It is a common thing in the Potteries for one man to continue working for thirty years or more painting one particular type of foliage or bird-form over these various articles. If, in the course of time, a vacancy occurs, he becomes appointed to the position of ‘designer,’ which means that he will then be required to place the poppies, etc., on to the ware in some definite order, and, in many instances, according to some fixed arrangement or ‘pattern’ decided upon after consultation with a manager or the traveller for the firm. These gentlemen, in turn, have to meet and obey the varying demands of the public.” The author adds that the flower painter on becoming “designer” is paid a few shillings more; “the salary of a ‘designer’ is usually from £2 to 50s. per week, rarely more.”

Unfortunately it is true, in regard to the production of lower-grade wares, that there is a deadly inartistic monotony associated with so-called artistic work, and that many new designs are little better than an occasional shuffling of well-worn units; but in the more important factories really skilled artists are employed—and some of them former students of the Royal College of Art. Admittedly, few of the college students return to the industries, but the real reason is that those who gain admission to the College by Government scholarships are the ambitious ones of the country. They imagine the way to a great art career is through the portals of South Kensington, and when they become disillusioned, as most of them must do, they take refuge in art teaching as an alternative to returning like prodigals to the industries they have once forsaken.

**“The Church Chests of Essex,”** by H. W. Lewer and J. C. Wall. (Talbot & Co. 15s. net)

THE joint authors of *The Church Chests of Essex* do not confine themselves to the strict limitations imposed

by the title of their book, for the work is prefaced with a historical introduction describing chests of all times and periods. Of ecclesiastical chests as used in England they enumerate twenty-six types, each of which was known under a distinctive title. Many of these terms are now obsolete, while others have become widely changed from their original signification. The “coffin” meant a long, low chest, or a chest for torches; “counter,” a chest for accounts or deeds; and “trunk” a chest dug out of the trunk of a tree. The church chests are among the oldest surviving pieces of furniture that we possess; and though many, unfortunately, have either been destroyed or diverted from their original uses, those that remain form relics full of archaeological interest. The earliest Essex chests generally date from the reign of Henry II., when the earliest known command for the provision of trunks to receive money was made in 1166. Examples—all primitive dug-out trunks—probably belonging to this period are to be found, among other places, at Great Burstead, White Notley, and Rayleigh. The bulk of the specimens belong to a much later date, those of the Jacobean times being generally the most elaborately ornamented. Many of the chests used were evidently intended for domestic purposes, and have been pressed into service to supply the places of others destroyed or misappropriated.

All the more interesting specimens are illustrated with line blocks of a sufficient size to give full details of the construction and ornamentation. The volume must have been compiled at the cost of an enormous amount of labour and research, and it has been done with exemplary thoroughness. It should not only be of great value to all those interested in ecclesiastical archaeology, but the large number of types and periods of chests illustrated make it a useful book of reference to collectors of old furniture.

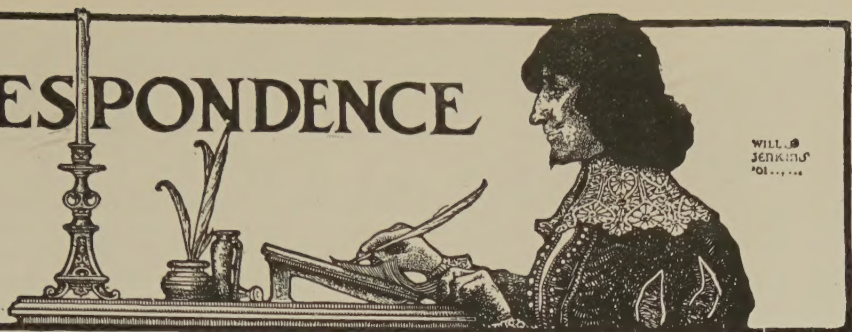
MR. C. E. HUGHES includes within the scope of this little volume the work of English water-colour artists

**“Early English Water-Colour,”**  
by C. E. Hughes  
**“Little Books on Art Series”**  
(Methuen & Co., Ltd. 2s. 6d. net)

born after 1720 and before 1820. These dates have been arbitrarily selected, but it is difficult to see how they could be bettered, and they form a sufficiently accurate border line. Within these boundaries the author gives—considering the small compass of his volume—a wonderfully full account of the leading and secondary English water-colour artists. His book is not merely a compilation, but an original and well-written critical estimate of their work, discriminating between its various phases and full of useful information. Containing a number of excellent illustrations, printed in a clear, bold type and tastefully and strongly bound, the little volume forms a far more desirable addition to a connoisseur's library than many of the more ambitious works which have been written on the same theme.



# CORRESPONDENCE



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**Wedgwood Bowl and Cover.**—A6,927 (Cambridge).—Your bowl and cover shown in the photograph may be a hundred years old, but they do not belong to the rare period of Josiah Wedgwood, fine pieces of which are much sought after by collectors. The value of the bowl and cover commercially could not be more than £1.

**Prints of the Siege of Paris.**—A6,930 (Hither Green).—As your book of prints is apparently imperfect, it is practically useless to a collector, though the prints might fetch a small sum each sold separately.

**"The Huguenot," by T. O. Barlow, after Millais.**—A6,934 (Forest Gate).—*The Huguenot* and the two other prints you describe would fetch under half a sovereign each.

**Books.**—A6,951 (Birmingham).—None of your books have any interest to a collector, and would not realise any sum of portance.

**China.**—A6,954 (Malton).—(a) The three plates which you describe are of very little interest, being of coarse execution and a pottery that collectors neglect. (b) The name *Ning Po* is a name given to a pattern (probably printed). The B may be the initial of a potter (their names are legion). You do not give sufficient information to enable us to identify the potter or pottery, but, in any case, we fear the service is only of very small value.

**Prints, after Le Prince.**—A6,957 (Vienna).—Judging from your description, your six prints after Le Prince would realise 30s. to £2.

**The Giant's Causeway.**—A6,959 (Albany, N.Y.).—Your prints by Vivares would be unlikely to realise more than a few shillings under ordinary circumstances.

**Engravings.**—A6,964 (Nottingham).—Your engraving of *Samuel Foote*, by Haid, after Zoffany, if a fine impression, would realise £1 to 30s., and that of the same actor by Finlayson is of similar value. "Mr. Shuter" in *Love in a Village*, if an early copy, is worth about two guineas.

**"Life of Nelson," by Arch. Duncan, 1806.**—A6,972 (Beverly).—The *Life of Nelson*, as described, would be unlikely to realise more than five to ten shillings.

**Wood-block.**—A6,979 (Beverly).—We fear there would be little likelihood of your obtaining any sum of importance for an old wood-block, and under ordinary circumstances its value could only be a few shillings.

**Books.**—A6,980 (Bournemouth).—Though at one time extremely popular, your *Vision of Hell*, illustrated by G. Doré, would now be unlikely to realise half a sovereign, and the *Book of Psalms* is of too recent a date to be of any interest to a collector.

**Wedgwood Vases and Painting.**—A6,993 (Egremont).—So far as we can judge from the sketch, the Wedgwood vases may belong to the rare period, that is, they may have been made during the lifetime of Josiah Wedgwood, and they would therefore be of interest to a collector. As one is broken, we cannot value the pair at much more than £8. We fear it is quite impossible for us to give any opinion regarding the picture without seeing it.

**Engraving, Clock, and Candelabra.**—A7,001 (Brockenhurst).—(a) Your engravings of *Charles James Fox*, by S. W. Reynolds, and *William Pitt*, by F. Bartolozzi, are worth from 25s. to 30s. each. (b) The clock and candelabra, though decorative pieces, cannot be judged as art objects. Being quite modern, their value is merely that of good second-hand pieces. Such a set would be expensive to buy, and at a good sale they might now realise from £15 to £25, or more to a private purchaser.

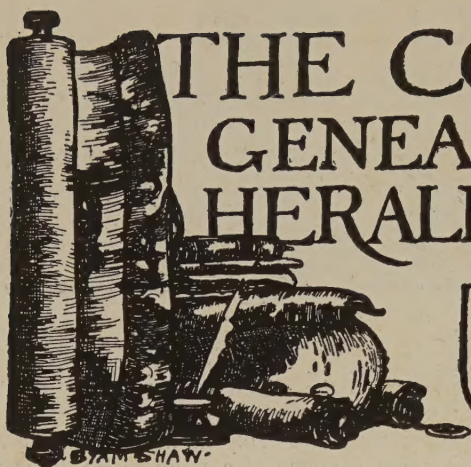
**"Mangwa," by Hokusai.**—A7,005 (Minneapolis).—Under ordinary circumstances your volume would only be likely to realise about £1 to 30s., though, of course, to a collector of such things it would be worth more.

**Print.**—A7,033 (Sydenham).—Judging from your description, the print by J. F. Millet is apparently a lithographic reproduction, and if so, its value is only trifling.

**Books.**—A7,049 (London, S.W.).—None of the books on your list is of any notable value. The volumes of *The Cornhill* and *The Sportsman* are worth only a few pence a volume, while the other works would fetch practically nothing.

**Glass Drinking-glass.**—A7,050 (Brussels).—This is evidently a very interesting specimen. The description shows us that it is decorated in the manner of several glasses in the British Museum, which are described as Dutch or German, although in some cases they bear English names. The name F. Greenwood does not appear to be recorded as having done this kind of work, but the work itself has not received much attention from our writers. More interest is now being taken in glass, and the subject is worth investigation and illustration. The glass is worth at any rate some pounds, but we cannot place a definite value without seeing it.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



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READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

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*Having received several enquiries from correspondents abroad, asking us to obtain copies of pictures in the possession of private individuals and public bodies, "The Connoisseur" has now secured the services of an eminent artist who will be prepared to visit any part of the Kingdom with this object.*

Letters referring to this matter should be addressed to the Genealogical Editor of "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W.

ARMS.—The sketches you send are properly described thus : No. 1, Az. a fess nebuly and engr. arg. between 3 lions' heads

erased or and collared gu. Borne by Blancharden or Blendenden of Kent.

No. 2, Gu. a cross humetty between 4 birds arg., are the arms of Monings of the same county.

PEPWALL.—The Pepwalls are an old Gloucestershire family of which several short pedigrees have been printed.

One William Pepwall was Sheriff of Bristol in 1543. served the office of Mayor in 1558, and again in 1568. married Elizabeth, daughter of — Smyth. His eldest son Michael, was Sheriff of Bristol in 1576, and Mayor in 1590. the latter's son, Philip, matriculated at Magdalen College Oxford, 27th June, 1623, aged 16.

Timothy, the third son of William Pepwall, matriculated at Hart Hall, Oxford, in 1572, aged 18, and on 2nd April, 1590 took his B.A. degree.

The arms used by this family are :—Or, on a chev. az. between 3 carnations gu., stalked and leaved vert., as many lions' heads erased of the first. *Crest*—A popinjay prop. beaked and legged gu., between 2 carnations ar. stalked and leaved vert.

BOOK-PLATE.—The book-plate you send for identification is that of Benjamin Kissam ; it is of the "Chippendale" design. The part which has been torn away, and which contained the name, was engraved in a frame, also had on the right a shepherd playing a pipe with a wooden lamb by his side, and on the left a fully-attired shepherdess. The *Motto* is "Honestum Præstat Util." This is an American plate, undated, but was engraved by Henry Dawkins about 1780. In 1898 a copy sold for £10 at auction.

## Queries.

[We shall be pleased to insert queries for correspondents of charge, provided they are short, and accompanied by the sender's name and address.]

TWYNAM.—Any reference to this family before the end of the 18th century, particularly in Hampshire, will be much appreciated.



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